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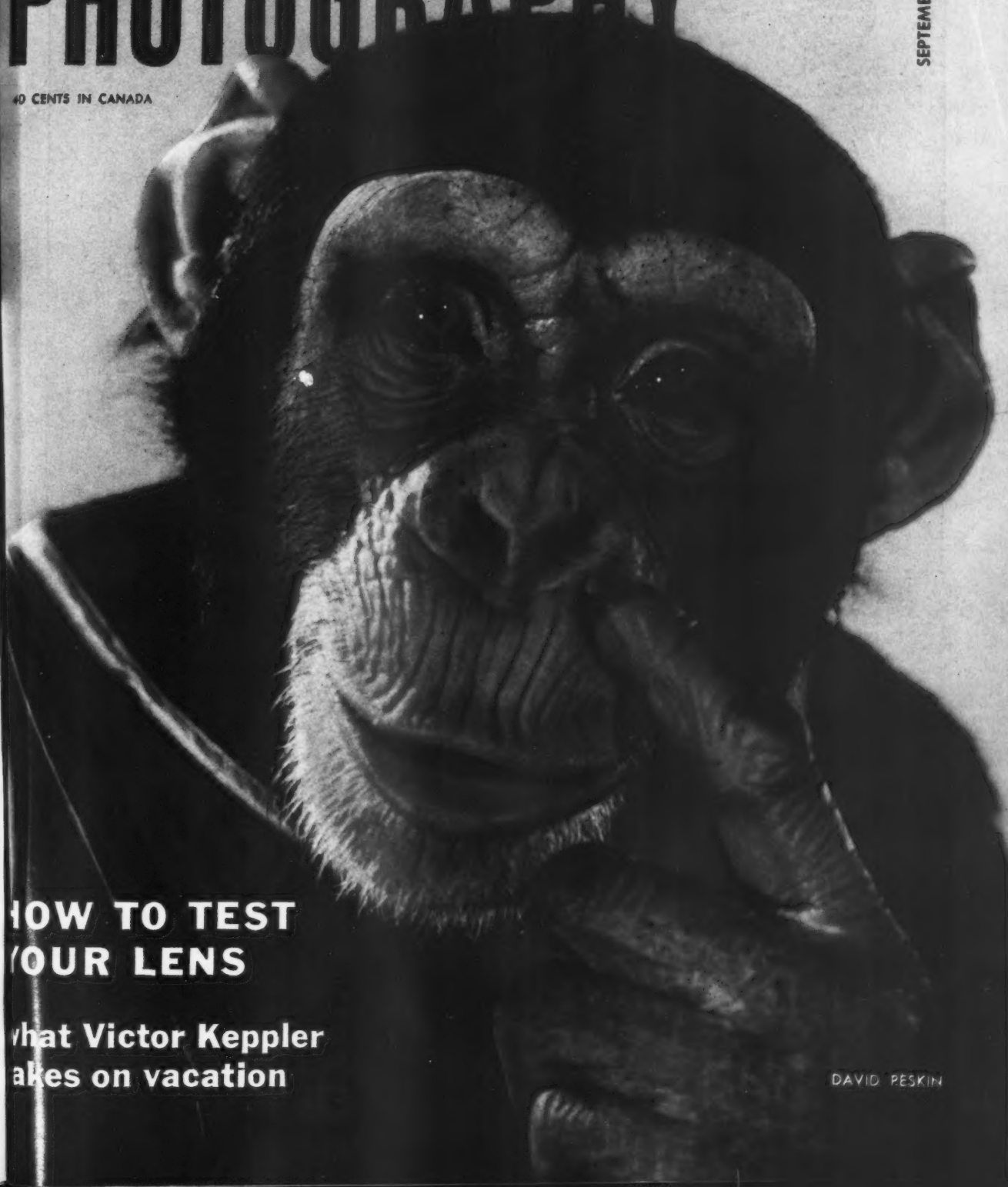
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What Victor Keppler
takes on vacation

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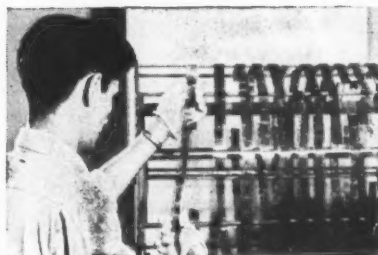
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Combined with Minicam Photography

SEPTEMBER 1952

VOL. 16, NO. 9

articles

- 34 VICTOR KEPPLER: HE TELLS WHY THERE ARE FEW GREAT COLOR DOCUMENTARIES
- 40 OUR COVER GIRL: MONKEYING AROUND WITH A MODEL.....by Herbert Keppler
- 42 WHEN SHOULD YOU USE FLASH OUTDOORS? SOMETIMES YOU NEED IT, BUT NOT ALWAYS.....by Peter Gowland
- 46 PICTURE SECTION: WHAT'S THE DIFFERENCE?.....by Jacquelyn Judge
- 54 TAKE ACTION IN STEREO.....by Bart Brooks
- 56 SIMPLE WAYS TO TEST YOUR LENS: IS YOUR LENS AS SHARP AS IT SHOULD BE?.....by Allen R. Greenleaf
- 62 EIGHT APPROACHES TO REFLECTIONS: WATER ISN'T THE ONLY PHOTOGENIC REFLECTOR.....by Fritz Neugass
- 66 WHAT CAN P.S.A. DO FOR YOU?.....by Arvel W. Ahlers
- 80 TRY USING A CHANGING BAG.....by Joseph Foldes
- 84 "I TRIED IT MYSELF": PRIZE PICTURES FROM OUR READERS
- 94 SEVEN WAYS TO SEE A TREE: ONE SUBJECT CAN YIELD MANY PICTURES.....by Clarence John Laughlin

movie section

- 73 DR. CINEMA SAYS: LEAVE PICTORIALISM IN SALONS; MOTION PICTURES NEED NARRATIVE
- 74 TRICKS OF THE OPTICAL PRINTER: A MACHINE PHOTOGRAPHS SCENES THAT AREN'T.....by Will Lane
- 78 HINTS FOR USING YOUR MOVIE TRIPOD.....by Emil Brodbeck

departments

- 10 THE LAST WORD: LETTERS FROM OUR READERS
- 12 COFFEE BREAK WITH THE EDITORS
- 16 BEHIND THE SCENES: NEWS OF THE PHOTO INDUSTRY
- 22 NEW PRODUCTS
- 32 FOTO FRIENDS: THEY WISH TO CORRESPOND
- 71 THE CAMERA CLUBS.....by Mabel Scacheri
- 84 "I TRIED IT MYSELF": PRIZE PICTURES FROM OUR READERS
- 86 WHAT'S AHEAD? WHAT ABOUT PLASTIC LENSES.....by Lloyd E. Varden
- 88 SALON CALENDAR
- 90 NEW PHOTO BOOKS
- 117 ADVERTISERS' INDEX

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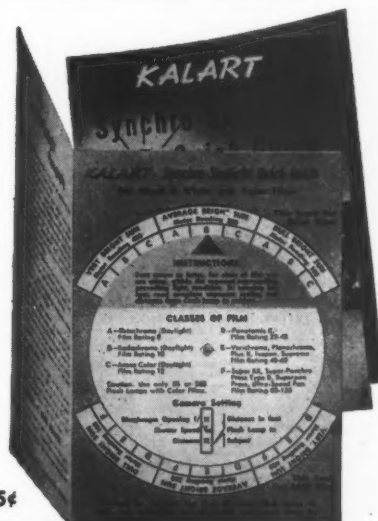


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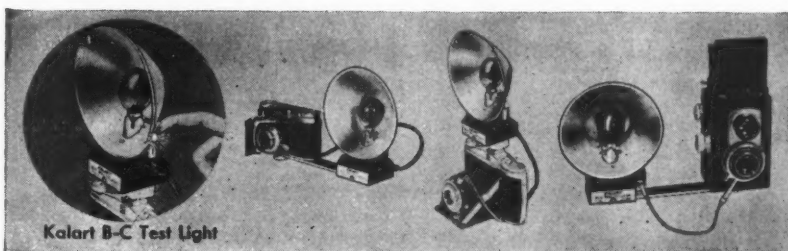
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Contax IIF 3.5 ctd. Biotar.....	460.00	199.00	150.00
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35 MM CAMERAS

Univex Mercury I f3.5.....	14.95	10.00	
Univex Mercury II f2.7.....	24.00	18.00	
Univex Buccarelli f3.5.....	24.50	18.00	
Argus A f4.5.....	9.95	6.00	
Argus A 2 f4.5 ctd.....	29.95	17.50	12.00
Argus FA f4.5 ctd.....	69.50	39.50	32.00
Argus C3 f3.5 ctd. flash.....	55.10	35.00	25.00
Argus 21 f3.5 ctd.....	99.50	69.50	52.00
Argus C4 f2.8 ctd.....	61.50	37.50	25.00
Bolsey B f3.2 ctd.....	109.50	74.00	55.00
Bolsey C f3.2 ctd.....	44.15	29.00	20.00
Ciro 35 f3.5 ctd. Synchro.....	49.95	33.50	23.00
Ciro 35 f2.8 ctd. Synchro.....	89.50	54.50	40.00
Retina I f3.5 ctd.....	34.50	24.00	
Retina I A f3.5 ctd. flash.....	79.50	50.00	
Retina II f2 ctd. Elmar.....	79.50	60.00	
Retina II B f2 ctd. Xenon.....	70.50	50.00	
Retina II A ctd. Xenon.....	164.10	124.50	100.00
Kodak Bantam f4.5.....	56.00	34.00	25.00
Kodak Bantam f3.5 ctd. rldr.....	86.75	54.00	40.00
Kodak Signet.....	92.50	62.50	50.00
Kodak Pony 112.....	45.75	24.00	18.00
Kodak Pony 825.....	31.15	22.50	16.00
Voigt. Vitessa f2 synch.....	159.50	114.00	75.00
Praktica f2 ctd. Biotar.....	118.00	89.00	70.00
Voigt. Vito II f3.5 ctd.....	54.50	34.50	20.00
Voigt. Vito II f3.5 ctd. compur.....	61.25	39.50	25.00
Contessa f2.8 ctd. Tessar.....	214.00	119.50	90.00
Anaco Karmat f2 Xenon.....	164.10	98.00	75.00
Clarus f2.8 ctd.....	116.50	54.50	37.50
Minox III.....	123.00	58.00	40.00
Minox III.....	84.50	48.00	30.00
Zeiss Tenax f3.5 ctd.....	66.00	42.00	32.00
Kine Exakta I f3.5 Tessar.....	99.50	75.00	
Kine Exakta I f2 Biotar.....	139.00	100.00	
Kine Exakta II f3.5 Tessar.....	124.00	100.00	
Kine Exakta II f2 Biotar.....	189.00	159.00	120.00
Kine Exakta V f3.5 Tessar.....	199.50	159.00	110.00
Kine Exakta V f2 Biotar.....	313.75	199.00	165.00
Kine Exakta VX f2.8 ctd.....	269.50		
Kine Exakta VX f2.8 ctd. Biotar.....	343.00	185.00	
Exa f2.0 ctd. Meritar.....	89.75	45.00	
Exa f3.5 ctd. Tessar.....	119.75	65.00	
B&H Foton F2.2.....	485.00	345.00	250.00
Bush Veracolor.....	219.00	189.00	140.00
Vito III f2. Rapid M-X.....	159.50		

REFLEX CAMERAS

Argoflex EF f4.5 ctd.....	75.00	29.50	22.00
Argoflex EF f4.5 synch.....	75.00	39.00	30.00
Ciroflex B f3.5 ctd.....	75.60	46.50	35.00
Ciroflex C f3.5 ctd.....	87.25	58.00	45.00
Ciroflex D f3.5 ctd.....	87.25	58.00	45.00
Ciroflex E f3.5 ctd.....	117.55	75.00	60.00
Ciroflex F f3.5 ctd.....	185.00	109.00	85.00
Master Reflex f3.5 ctd.....	185.00	134.00	100.00
Primotar, synch.....	69.50	40.00	
Rolleiflex II f3.5 Triotar.....	84.50	60.00	
Rolleiflex IIIA f3.5 Triotar.....	99.50	80.00	
Rolleiflex III f3.5 ctd. Xenar.....	149.50	109.00	85.00
Rolleiflex III f3.5 ctd. Xenar X-M Synchro, case.....	149.00	110.00	
Auto Rolleiflex II f3.5 ctd. Xenar.....	149.00	110.00	
Auto Rolleiflex II B f3.5 ctd. Tessar.....	189.00	140.00	
Auto Rolleiflex f3.5 II B ctd. Xenar flash, case.....	180.00	120.00	
Auto Rolleiflex II B f2.8 ctd. Tessar flash, case.....	219.00	175.00	
Auto Rolleiflex III f3.5 ctd. Xenar X-M case.....	285.00	199.00	165.00
Auto Rolleiflex III f3.5 ctd. Xenar X-M case.....	265.00	179.00	140.00

	New	Used	Trade In
Ikonex II A f3.5 ctd. Tessar, flash.....	176.00	119.00	90.00
Kodak Reflex I f3.5 ctd. flash, cc.....		64.00	45.00
Kodak Reflex II f3.5 ctd. flash, cc.....	161.00	99.50	65.00
Rhodox f3.5 ctd. flash.....	49.50	39.50	20.00
Primar Reflex f3.5 ctd. Tessar.....	285.00	190.00	120.00
Hasselblad f2.8 Ektar.....	539.00	392.00	300.00
Graflex 2 1/4x3 1/4 f4.5 ctd. Ektar (Series B).....	129.50	69.50	40.00
Graflex Super f3.5 ctd. f4.5 ctd. Ektar Auto Dia-Phragm FPA.....	246.75	144.50	100.00
Graflex Super D 4x5 f5.6 ctd. Ektar Auto Dia-Phragm FPA.....	267.25	159.50	110.00

ROLL FILM CAMERAS

Kodak Tourist f6.3 ctd. Kodak Tourist f4.5 ctd. Kodak Tourist f4.5 1/800th flash shutter.....	48.25	39.50	30.00
Medalist I f3.5 ctd. flash.....	97.40	69.50	45.00
Medalist II f3.5 ctd. flash.....	304.75	199.00	130.00
Bush Ikona.....	162.00	99.50	75.00
Super Ikona B f2.8 ctd. Tessar Synch.....	336.00	159.00	110.00
Super Ikona B f2.8 Tessar Synch.....	99.50	70.00	
Super Ikona BX f2.8 ctd. Tessar Synch.....	281.00	189.50	130.00
Super Ikona C f3.5 Tessar flash.....	186.00	115.00	90.00
Voigt. Bessa f3.5 ctd. Bessa.....	99.50	38.50	25.00
Voigt. Bessa II f3.5 ctd. Bessa.....	64.50	49.00	30.00
Voigt. Bessa II f3.5 ctd. Bessa II.....	124.50	79.00	60.00
Voigt. Bessa II f3.5 ctd. Bessa II.....	185.50	104.00	80.00
Polaroid Land Camera.....	89.75	50.00	

PRESS CAMERAS

Anniversary Graphic 2 1/4 x 3 1/4 f4.5 ctd. rldr.....	117.00	95.00	
Anniversary Graphic 2 1/4 x 3 1/4 f4.5 ctd. rldr.....	139.00	100.00	
Anniversary Graphic 2 1/4 x 3 1/4 f4.5 ctd. rldr.....	149.00	110.00	
Pacemaker Crown Graphic 2 1/4 x 3 1/4 f4.5 ctd. rldr.....	239.85	159.00	125.00
Pacemaker Crown Graphic 2 1/4 x 3 1/4 f4.5 ctd. rldr.....	232.80	159.00	120.00
Pacemaker Crown Graphic 2 1/4 x 3 1/4 f4.5 ctd. rldr.....	236.60	179.00	130.00
Pacemaker Speed Graphics equipped as above.....	279.50	184.00	140.00
Century Graphic Turret f4.5 ctd. rldr.....	284.45	199.00	140.00
Century Graphic Turret f4.5 ctd. rldr.....	292.65	204.00	150.00
Century Graphic Turret f4.5 ctd. rldr.....	108.00	69.50	55.00
Raptor.....	285.00	189.00	125.00
Burke & James Pro 4x5 f4.5 ctd. rldr. flash.....	149.95	109.00	70.00
Graphic View II 4x5 f4.5 ctd. rldr. flash.....	148.50	97.50	60.00
Linhof Super Technika f4.7 Xenar, rldr.....	364.75	214.00	160.00

8 mm CAMERAS

Revere 50. f2.8.....	49.50	24.00	
Revere Ranger, f2.5.....	74.50	44.50	32.00
Revere 89. f2.5.....	72.50	39.50	30.00
Revere c40 Mag. Turret.....	99.50	59.50	45.00
Revere c44 Mag. Turret.....	129.50	74.50	60.00
Keystone K 36 f2.8.....	58.50	36.00	30.00
Keystone K 25 f2.5 ctd.....	73.00	39.50	28.00
Keystone Olympic f2.5.....	78.00	44.50	34.00
Keystone K 40 Mag f2.5.....	107.75	64.00	50.00
De Jur Citation, f2.5 ctd.....	77.50	46.00	35.00
De Jur Mag. Embassy, f2.5 ctd.....	106.95	64.00	50.00
De Jur Mag. Embassy, f2.5 ctd. rldr.....	143.95	87.50	65.00
De Jur Mag. Turret, f1.9 ctd.....	157.50	89.00	65.00
Ampro Magazine f2.5 ctd. f1.9 ctd.....	143.50	87.50	60.00
Ampro Magazine f2.5 ctd. f1.9 ctd.....	173.50	104.00	75.00
Kodak Brownie f2.7 ctd.....	22.00	29.50	22.00
Kodak Reliant f2.7 ctd.....	82.30	49.50	38.00
Kodak Magazine f1.9 ctd.....	153.50	89.00	65.00
B. & H. Companion f2.5.....	79.95	47.00	35.00
B. & H. Sportster, f2.5.....	89.95	56.00	44.00
B. & H. Tri lens 8 f1.9.....	159.95	94.00	70.00

	New	Used	Trade In
B. & H. Auto 8 Mag f2.5.....	134.95	85.00	70.00
B. & H. Auto 8 Mag Turret f1.9 ctd.....	199.95	134.00	100.00
B. & H. 8 f2.8.....	97.00	52.00	42.00
B. & H. 8 Leader, f1.9.....	291.50	194.00	145.00
B. & H. De Luxe f1.9 ctd. Lytar.....	364.75	239.00	180.00

16 mm CAMERAS

Kodak Royal, Mag f1.9 ctd. Kodak Magazine f1.9.....	176.35	122.00	90.00
Revere Cine Special II f1.9.....	956.20	595.00	450.00
Revere Mag f2.5 ctd.....	137.50	94.00	75.00
Revere Mag Turret f1.9.....	112.50	139.00	95.00
Chinix f2.5.....	71.35	39.00	30.00
Keystone A 7, f3.5.....	76.00	44.00	30.00
Keystone A 9, f2.8.....	125.00	79.00	60.00
Keystone A 12, f1.9.....	151.00	94.00	70.00
Keystone Mag, K50 f2.5.....	127.00	74.00	60.00
Keystone Mag, Turret, K55 f1.9.....	176.50	112.00	85.00
B. & H. Auto 16 Leader f1.9 ctd. Lytar.....	299.50	199.50	150.00
B. & H. 16 f2.8.....	372.75	245.00	190.00
B. & H. Autoload 200.....	214.95	142.00	110.00
B. & H. Automaster Turret 200, f1.9.....	274.95	139.00	110.00
B. & H. Automaster Turret 200, f1.9.....	259.95	189.00	130.00
B. & H. 70DA Turret.....	184.00	134.00	80.00
B. & H. 70DL Turret.....	389.95	269.00	200.00
Pathe Super 16 Turret.....	395.00	289.00	210.00
Auricon Cine Voice.....	695.00	525.00	435.00

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Revere 85 DL cc.....	124.50	87.50	80.00
Revere 90 cc.....	159.50	89.50	70.00
Revere RS 800 watt.....	189.50	109.50	80.00
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Keystone K109 750 watt.....	159.50	99.00	80.00
De Jur 750.....	159.50	99.00	80.00
De Jur 1000.....	177.50	109.00	85.00
B. & H. Regent.....	185.00	104.00	80.00
Ampro Futurist.....	176.50	99.50	80.00
B. & H. 8-18.....	189.50	109.50	80.00
Keystone A82 750 watt.....	119.50	79.50	60.00
Keystone K150 750 watt.....	139.50	89.50	70.00
Keystone L61 750 watt cc.....	159.50	99.00	80.00
Revere 750W.....	189.00	99.00	80.00
B. & H. Diplomat.....	281.95	169.00	130.00
Revere Sound Proj.....	325.00	209.00	150.00

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Argus PB 100W.....	29.95	19.75	13.00
Argus PB 150W.....	33.95	19.50	14.00
Argus PB 200W.....	36.95	23.95	18.00
Argus PB 200W Blower.....	49.50	33.00	24.00
Golden Numismatic 300W.....	60.95	37.50	30.00
Golden Reflex 300W Blower.....	86.50	54.50	40.00
Golden Master 500W.....	79.50	49.50	35.00
TDC A1 150W.....	34.75	23.50	15.00
TDC A2 200W.....	36.75	24.50	17.00
TDC A3 300W Blower.....	46.75	29.50	22.00
TDC RN 150W.....	56.50	37.50	24.00
TDC Mainliner.....	86.50	54.50	40.00
TDC Stereo 2-500W Lamps.....	175.00	115.00	80.00
SVE Skyline 200W.....	52.45	32.00	22.00
SVE Instructor 300W.....	89.50	59.00	40.00
Kodalid 2.....	72.50	49.50	35.00
Kodalid 2.....	49.50	27.00	18.00
Kodalid Merit.....	24.50	16.50	10.00
Kodalid Table Viewer 4x.....	47.50	28.00	20.00
LaBelle \$500 Watt.....	95.00	59.00	43.00

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- Automatic Shutter
- Cocking Device
- F2 Ctd. Schneider Xenon lens

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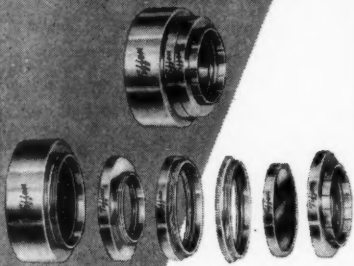
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31.5, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 43.5, 44, 44.5, 45.5	#6	1.50
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#C	\$1.10		\$1.10
#5	1.15	\$1.40	1.40
#6	1.50	1.75	2.40
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SERIES	LENS SHADES	RETAINING RINGS	STEP-UP RINGS
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#5	1.75	\$.90	1.20
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- KINE EXAKTA VX preset lenses

Mounted color correction filters for Contessa f2.8 and for Stereo-Realist Camera. Will remain on camera when case is closed.

IMPORTANT! All units engraved with mm size and series or lens for quick identification.

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the last word

Black-and-White Vs. Color

Sirs:

The controversial articles between Ivan Dmitri and Barbara Morgan in your July issue are worth more than a hundred non-controversial articles because they make one think. Most photographic magazines are good but it is articles such as these that make MODERN superior.

Pittsburgh, Pa. Frank McConnell

Sirs:

MODERN's choice of Ivan Dmitri for a short treatise on color was a correct choice. He is one of the few men who can talk about color both objectively and subjectively. The cause for color photography is masterfully handled in his essay.

Lewistown, Md. Lewis Incze

NEXT MONTH \$75,000 PHOTO CONTEST

Sirs:

Both Eastman and Ansco have spent fortunes on research programs, seeking color dyes of great permanency. I would almost guess that the film or prints upon which Mrs. Morgan bases her findings dates back at least ten years—thus accounting for the poor keeping qualities she refers to.

Elmhurst, N. Y. James Mulligan

Twice or Two Hundred?

Sirs:

Mrs. Morgan's Leica shot of the children in the rain would have been twice as effective in color.

Taos, N. M. Jack Hurley

Sirs:

The only picture by Mrs. Morgan that impressed me was the one of the children in the rain. But in color, this picture would have been 200% better!

Ft. Knox, Ky. F. Larson

Si, Senor!

Sirs:

Can you tell us whether or not a newly formed camera club here in Mexico can join PSA and, if so, whom to contact?

Mexico City Jose Fracastoro

• Please turn to page 66.—Ed.
(Continued on page 110)

SUPREME VALUES!

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Daylight Type . . . reloaded in metal cartridges . . . 20 Exposures

1.95 CART. • 3 CART. for 5.75

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16mm B & W ORIGINALS	16MM* KODACHROME
Super XX Original 50' Roll	50' Mag. 5.25
E.K. Processing Included	100' Roll Type A 8.50
2.35 ea.—3 for 6.50	200' Roll Type A 15.00
Super X 50' Magazine Processing Included	Super XX 100' Negative No Processing 1.95
2.50 ea.—3 for 7.00	Processing by E. K. Incl.

FINE GRAIN ROLL FILM	10 for 1.95	127
	20 for 3.75	620
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		116

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SWSM Resisto 10 x 20	3.25
Con 3	
SWSM Resisto 10 x 30	2.95
Con 1 (3 Gr. per Pkg.)	Pkg.
SWSM Resisto 20 x 24	3.50
Con 1	
SWSM Resisto 20 x 24	4.50
Con 2, 3	

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Makes Semi-Gloss Finish	Gr. 3.00
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A distinguished twin-lens reflex offering genuine "Rollei" quality; a flash synchronized Compur Rapid shutter, with speeds to 1/500 sec.; and the famous Schneider Xenar coated F3.5 lens, which has few peers! Furnished complete with top-grain eveready case. \$149.50 Cash or \$14.95 Down.



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America's most popular press camera...focal plane shutter with governed speeds to 1/1000th sec., tilting front and double extension bellows. The Graphic is trigger-fast and capable of coping with virtually any photographic situation. With Ektar Ctd. F4.7 lens \$224. Cash or \$22.40 Down.



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The outstanding 1952 Exakta brings these notable advances:

- Pre-set Diaphragm Control, permits focusing with wide-open lens and instantaneous stop-down to any pre-selected opening without viewing aperture scale.
- Cartridge-to-Cartridge Film Feed, which may be used to eliminate possibility of film scratch while re-winding.
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With new Zeiss Tessar Ctd. F2.8 lens \$209.50 Cash or \$20.95 Down; or with Zeiss Biotar Ctd. F2.0 Lens \$343. Cash or \$34.30 Down.



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Versatile 35mm Camera**

More and more Bolsays are sold on satisfied customer recommendation.

- Built-in Flash Synchronization...no unnecessary gadgets to complicate picture-taking. All controls at your finger tips.
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A world standard for fine cameras. The III F brings a fully flash synchronized shutter. Available with a choice of 3 normal focal length lenses: with Elmar Ctd. F3.5 \$278.50 Cash or \$27.85 Down; with Summarit Ctd. F2.5 \$384.20 Cash or \$38.42 Down; with Summarit Ctd. F1.5 \$486.20 Cash or \$48.62 Down. Liberal trade-in allowances.



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The incomparable 1952 model brings a new fully flash synchronized shutter, plus all the time-tested features which place the "Rollei" in a class by itself, among reflex cameras. Prices include lens cap, cable release and case. With Xenar Ctd. F3.5 lens \$395. Cash or \$39.50 Down; or with Tessar Ctd. F3.5 lens \$286. Cash or \$28.60 Down.

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MAY 1952 ISSUE

"The Norwood Director Exposure Meter is one of the eight most important developments in photography in the past fifteen years"...



THE NORWOOD Director
Incident Light
EXPOSURE METER

was the only exposure meter mentioned, in fact only eight products in all received recognition. It's the original and only true incident light meter. The Norwood Director gains in popularity every day—and for one reason—it is the only exposure meter that actually determines correct exposure because of its patented method of measuring incident light.

See for yourself—ask your friends who own a Norwood Director—try one and you'll never be satisfied with any other meter. It is the meter the best photographers use—the "Standard of the Studios." Write for free booklet.

\$32⁹⁵

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NEW YORK 36, N. Y.

COFFEE BREAK with the editors

THIS MONTH'S COVER . . .

The sparkling beauty adorning MODERN'S cover this month is the result of intense teamwork between the model and photographer David Peskin. For technical data and a full report on the difficulties and how they were solved, turn to pages 40 and 41.

THE SENATE VS. THE PRESS . . .

Senator Pat McCarran, Chairman of the Senate Judiciary Committee, recently incurred the respectful wrath of the National Press Photographers Association.

In a letter opposing the McCarran resolution to amend U. S. Senate rules to ban photography from open Senate hearings, Joseph Costa, chairman of the board of NPPA, explained that "pictures tell the truth and get information to the people in a graphic way that is easily understood."

"Anything that hampers the free flow of news pictured," he wrote, "strikes a real blow at press freedoms which must be preserved at all costs."

SNAPSHOT VS. PHOTOGRAPH . . .

Alvin McMillin, a senior at the Junction High School in Junction City, Kansas, has been named grand prize winner in the 1952 National High



McMillin's "snapshot."

School Photographic Awards of the National Scholastic Press Association.

The publicity release declared: "McMillin's prize-winning snapshot... was chosen... from thousands of pictures submitted by high school students throughout the United States."

According to our dictionary a snapshot is "a quick offhand shot made without taking deliberate aim."

While we don't know whether young Mr. McMillin would be happy with such a definition of his photograph, we do suspect that contest judges and rule makers should be more conscious of their terminology, at least to help the contributor select the type of material he thinks would have a chance in such a contest.

We were rather struck by a lesser prize-winning photograph, "Finals,"



Baumer's "photograph."

by Jim Baumer of Tucson Senior High School, Tucson, Ariz. (who won a prize in the recent National Scholastic-Ansco contest as well), and we note with relish that the word "snapshot" was left off the copy when referring to his work.

A writer doesn't like to have his product referred to as scribbling. Doesn't the photographer deserve a better fate than to have his efforts labeled "a snapshot"?

HOW NOT TO . . .

We were visiting a friend a while back when he leaned over and in a confidential whisper asked us if we would like to watch him test his camera lens.

Naturally, we were fascinated by the prospect—at first. The fascination, however, turned to abject horror as we watched him place a sheet of newspaper on the floor under his tripod's spread legs. He then began to snap
(Continued on page 14)



We watched in horror.

Abe Cohen's Exchange

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LEICA IIIC CAMERA

COATED SUMMARON F2 LENS

• coupled range finder, shutter speeds 1 second to 1/1000th

Outfit includes:

• 35mm SUMMARON F3.5 coated Wide Angle lens, lightweight chrome

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NEW LOW PRICE KODAK AUTO RETINA IA
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35mm FAMOUS MAKE IMPORTED GERMAN CAMERA

PLUS Leather Eveready case and Flash Gun

complete outfit only **\$40.50**

• Coated Steinheil F2.8 lens

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WITH KENAR F3.5 LENS & CASE \$79.50

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Coated Zeiss Biotar F2 lens, built-in flash, self timer, shutter speeds from 1 second to 1/1000th.

LENSES FOR CONTAX S OR PRAKTIKA

	Reg.	SALE
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4cm Schneider Isogon F4.5 coated Wide Angle	New	58.93 48.50
4cm Zeiss Tessar F4.5 coated Wide Angle	L.N.	150.00 72.50
7.5cm Zeiss Biotar F1.9 coated	L.N.	255.00 108.50
8.5cm Steinheil F2.8 coated	New	68.00 58.00
10.5cm Schneider Xenar F3.5 coated	New	76.78 63.50
13.5cm Schneider Xenar F4.5 coated	New	58.95 47.50
15cm Schneider Tele Xenar F5.5 coated	New	55.75 44.95
18cm Schneider Tele Xenar F5.5 coated	New	82.75 67.50
18cm Meyer Tele Megor F5.5 coated	L.N.	59.50
30cm Schneider Tele Xenar F5.5 coated	New	124.85 107.90

Many others in stock. Write if the lens you want isn't listed.

SAVE ON USED CONTAX CAMERAS AND LENSES

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CONTAX IIA, with T coated Zeiss Opton F1.5 lens, Eveready case	504.00	289.50
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Many others available. Top trade-in.

LENSES FOR THE CONTAX

	Reg.	SALE
35mm Biotar F2.8 coated Wide Angle (not for Contax IIA or IIAA)	L.N.	245.00 98.50
50mm Tessar F3.5 coated	Used	70.00 27.50
50mm Tessar F3.5 coated	Used	80.00 28.50
50mm Tessar F3.5 coated	L.N.	70.00 38.50
50mm Sonnar F2 uncoated	Used	37.50
50mm Sonnar F2 coated	Used	49.50
50mm Sonnar F1.5 coated	Used	78.50
50mm Sonnar Opton F1.5 coated	L.N.	224.00 119.50
85mm Sonnar F2 uncoated	Used	92.50
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All-metal camera with coated F3.5 Lenses full flash synchronization speeds to 1/200th. Takes 12 2 1/4 x 2 1/4 pictures on 120 film.

LEATHER EVEREADY CASE \$8.50
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(display model)

• Full synchro Kodamatic shutter

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NORWOOD DIRECTOR	32.95	26.95
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Many others at similar reductions



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Top quality 300 watt blower cooled projector with tray load changer at a seasonally low price



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Brand New 1/2" Sonoco F2.5 coated lens for use with above enlarger

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Complete with kit for making enlarged prints (no lens)

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NOTE: The present lens in your camera can be used with above enlarger.

FINE LENSES FOR THE KINE EXAKTA

All are new except where marked otherwise.

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35mm Retrofocus coated F2.5	L.N.	\$ 98.50
40mm Steinheil F3.5 coated wide angle	L.N.	44.50
40mm Hugo Meyer F4.5 coated Wide Angle	L.N.	\$ 74.50 49.50
40mm Zeiss Tessar F4.5 coated Wide Angle	L.N.	99.50 69.50
50mm Zeiss Tessar F3.5 coated, Pre-set diaphragm	Used	49.50
58mm Zeiss Biotar F2.8 coated lens, Pre-set diaphragm	Used	104.50 62.50
75mm Primolux F1.9 uncoated lens	L.N.	216.50 119.50
75mm Zeiss Biotar F1.5 coated lens	L.N.	68.00 58.00
85mm Steinheil F2.8 coated lens	L.N.	49.50 39.50
90mm Sun F4 coated lens	L.N.	87.50 62.50
100mm Meyer Trioplan F2.8 coated lens, case	L.N.	49.50 32.50
105mm Wigin F4.5 coated lens	L.N.	76.78 62.50
105mm Schneider Xenar F3.5 coated lens	L.N.	75.00 59.50
135mm Zeiss Triotar F4 coated lens	L.N.	58.95 47.50
135mm Schneider Xenar F4.5 coated lens	L.N.	82.75 62.50
150mm Meyer Tele Megor F5.5 coated lens	L.N.	82.75 62.50
180mm Schneider Tele Xenar F5.5 coated lens	L.N.	124.85 102.50

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If the item you're after isn't listed drop us a card.

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These are demonstrator and display models that have been drastically reduced in price for immediate sale.

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DEJUR DE LUXE CITATION, (roll), with F2.5 coated lens	U.F. \$ 87.50	\$ 61.25
DEJUR EMBASSY, (magazine), with coated F1.9 lens	U.F.	118.95 88.95
KEYSTONE K32, (roll), with coated F1.9 lens	U.F.	92.75 68.50
CINE KODAK, (magazine), with coated F1.9 lens Focusing	U.F.	150.95 114.50
16mm MOVIE CAMERAS		
KEYSTONE A9, (roll), with coated F2.5 lens	U.F.	89.50 67.50
KEYSTONE K50, (magazine), with coated F1.9 lens, Focusing	U.F.	158.50 118.95
CINE KODAK ROYAL MAGAZINE, with coated F1.9 lens, Focusing	U.F.	176.25 134.50

SAVE UP TO \$250.00 ON USED 16mm CAMERAS

Sensational savings on one-of-a-kind cameras.

We suggest you order promptly since no replacements are available at these prices.

E—Good V.S.—Very Good L.M.—Like New Exc.—Excellent

	Reg.	SALE
BELL & HOWELL 700A TURRET, (roll), includes 1" Cooke F3.5, 1" Cooke F4.5, 4" Cooke focusing lenses. G	\$425.00	\$189.00
BELL & HOWELL 700 TURRET, (roll), includes 1" Dallmeyer F1.5, 1" Cooke F3.5 Universal focus, 3" Dallmeyer F3.5 focusing lenses, case	G	275.00 149.50
BELL & HOWELL 700A, (roll), includes 1" Cooke F1.8 focusing lens	V.G.	225.00 75.00
BELL & HOWELL AUTO LOAD MAGAZINE, with F1.9 focusing lens	Exc.	215.00 95.00
BELL & HOWELL MODEL 141 MAGAZINE, with F2.7 Universal focusing, case	Exc.	175.00 58.50
VICTOR MODEL 4 TURRET, (roll), with 1" Kine Plasmal F1.5 focusing, case	Exc.	225.00 95.00
BOLEX MODEL H16 TURRET, (roll), includes 1" Wollensak F1.5, 15mm Year F2.8 coated Wide Angle, 2" Wollensak F3.5 focusing lenses, case	Exc.	475.00 225.00
CINE KODAK MODEL K, (roll), with F1.9 focusing lens, case	V.G.	125.00 79.50
CINE KODAK MODEL B, (roll), with F1.9 focusing lens, case	V.G.	125.00 44.50
CINE KODAK MAGAZINE, with F1.9 focusing, case	L.N.	175.00 89.50
KEYSTONE A9, (roll), with coated F2.5 Universal focus	L.N.	89.50 64.50

ONLY 3 — 16mm KEYSTONE A82 PROJECTORS

with 750 watt lamp Reg. \$119.50 sale \$87.50 (demonstrator)

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COFFEE BREAK

(Continued from page 12)

away most industriously. We questioned the accuracy of his test.

"Have you a better and more accurate way to do it?" he demanded. This started the brain cells at MODERN working and "a better and more accurate way to do it" can be found starting on page 56.

NEATEST FREAK OF THE MONTH • • •

New York City's Flatiron Building isn't on fire except in Wide World photographer Carl Nesensohn's picture.

Shooting on routine assignment with a Speed Graphic, he accidentally used a holder with a cracked slide—causing part of the film to be exposed before the shutter was snapped.

Chance then combined the "flare"



A "flare" for photography.

from the crack and the shot of the building to produce this photo, and one "burned-up" photographer.

MOVIES GOING BACKWARDS? • • •

Judging by the latest trend in motion pictures, there are still some old movie die-hards who seem to think that sound films will prove to be just a passing fad. They will never replace the silent film.

To prove their complete faith in the tried and true silent picture, United Artists will soon release *The Thief*, written by Clarence Greene and Russell Rouse, and starring Ray Milland. This will be the first motion picture, except for the Charlie Chaplin films, to be made without a word of dialogue since the screen discovered it had a voice over 25 years ago. The authors, after putting this suspense thriller on paper, decided that there was no need for talk. The dramatic situation would carry itself. This development has left the scenarists in Hollywood speechless.

APRIL IN PLASTIC • • •

When you are a photographer and you get caught in the rain with a model and your camera, what do you



Designed by a photographer?

do, protect the model or the camera?

With the answer to this in mind, Warner Brothers Pictures in Hollywood have constructed a plastic camera shelter to be used during rain shots. The designer, who must have at one time been a photographer, thoughtfully provided enough room under the shelter for the entire camera crew as well as the camera. The actors, of course, get wet, which is, as any photographer will agree, as it should be.

A GOOD IMPRESSION • • •

If you ever get on the receiving end of a Hollywood studio's publicity release, you will find out the most fascinating things about motion pictures. They may not be true but they are fascinating.

From Twentieth Century-Fox's office we learn the horrifying news that the Australian aborigines who appear in the motion picture, *Kangaroo*, wore wigs.

Since you are all waiting breathlessly to hear *why*, we will tell you. The natives, who normally run around bushy-haired, decided to make a good impression on producer Robert Bassler (says the release) and so appeared on location wearing crew cuts. Make-up artist Jimmy Barker had to work overtime making the wigs.

COMING NEXT MONTH • • •

• \$75,000 Photo Contest. Complete with list of details on prizes and hints on how to take prize-winning pictures.

• Peter Basch tells how to take glamour portraits, including a step-by-step picture story on how Basch poses, builds his lighting. He also describes his darkroom and printing techniques.

• Fall color with a 35mm camera. Tips on how to improve those color pictures you'll soon be seeing around you every day!

• Report on the 35mm Exakta VX camera. An unbiased, critical examination of a versatile camera with comprehensive listings of its features, both good and bad.

Realist Accessories Make Stereo EASIER



ST63

\$950

Realist Handy-Viewer



The finest viewer in its price range on the market today—that's the REALIST Handy-Viewer. Ideally suited as an extra personal viewer or for firms using REALIST slides as a visual selling tool. The Handy-Viewer has the same fine, matched achromatic lenses, same brilliant illuminating system, and life-size picture as the ST61 REALIST Viewer. Attractively styled in a combination of 3 colors and sturdily constructed of heavy-duty plastic. Lights up with slight finger pressure on the stereo slide. Focusing knob is centrally located. Entire viewing operation can be done with one hand. So compact it fits conveniently into a man's suit-coat pocket.

STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU



ST54

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Designed to give full protection from reflected light. Does not interfere with view-finder. Permits reading of diaphragm openings with shade on lens. Accommodates all Series V filters.



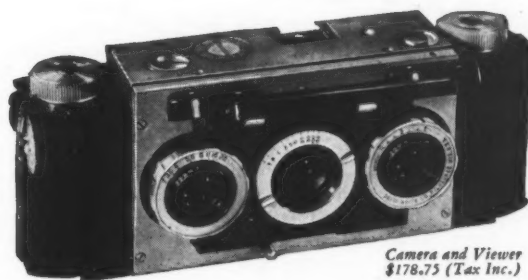
Take it easy WITH STEREO-REALIST

Realist Owners Bat 1.000 In The Photographic League

IT'S easy to take the most exciting pictures you've ever seen with the Stereo-REALIST Camera . . . with fewer picture failures, too. Even people who never before handled a camera find it amazingly simple to take good pictures with a REALIST on their very first roll of film.

In addition to being a precision instrument in every sense of the word, the REALIST is the one fine, American-made camera which *exactly* reproduces what you see with your eyes. Thus, if the original scene is pleasing, it will be *equally* as pleasing when viewed in a REALIST Viewer.

REALIST pictures are a thrilling experience in lifelike three dimensions and full, natural color. They're so real they almost live and breathe! But seeing is believing. If you haven't discovered the excitement of REALIST pictures, ask your camera dealer to show you some. Then see for yourself how you, too, can "take it easy" with Stereo-REALIST. DAVID WHITE COMPANY, 379 W. Court St., Milwaukee 12, Wis.



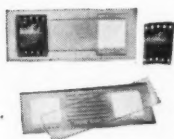
Camera and Viewer
\$178.75 (Tax Inc.)
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PERMAMOUNTS
Specially designed for projection; 3 window sizes and spacing pre-adjusts slide and eliminates need for projector adjustments. Plastic-glass combination is highly resistant to breakage. Economical.



PERMAMOUNT MOUNTING KIT
Consists of three major items needed for Perma-mounts: clear plastic sorting tray, accurate film cutter, and tweezers. Compactly packaged in sturdy box for convenient storage.

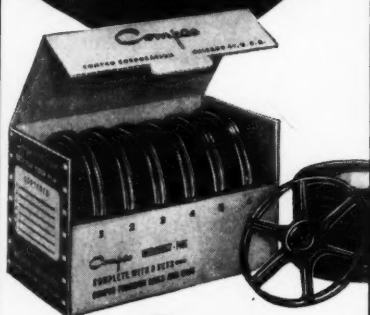


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Comes with six 48-slide capacity drawers. Brown leatherette covered. Drawers interchangeable with portable carrying case. Cabinets can be added as needed. Provide complete filing system for slides and viewers.

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Now at Your Dealers



behind the scenes

news of the photo industry

Movies and stereo

Nobody seems to be getting much sleep at Eastman Kodak Co. in Rochester these days. Three recent important announcements promise more service to photographers, and improvements of items already in production.

The stereo fan, who has been forced to send his color film first to be developed and then to a second firm to be mounted—or do the job himself—can now obtain stereo service from Eastman Kodak.

A special loading of 35mm Kodachrome is now available for use in stereo cameras with 23 x 24mm frame sizes and standard spacing. The new loading, Kodak Film 335, Daylight Type, provides enough film for 20 stereo pairs. The price of the film, \$4.75, also includes the price of mounting the pairs for hand viewing. This mounting service will be available only from the Kodak Processing Laboratory in Rochester, N. Y., until January 1953. Then it's expected that the service will also be available from the Chicago and Hollywood labs. Type A Kodachrome in stereo loadings will also have to wait for a future date.

Regular 20 and 36 exposure Kodachrome rolls can also be processed and mounted by Kodak but a mounting charge of \$1 and \$1.60 respectively will be made for the service.

Kodak's entry into the stereo field is of extreme importance. By mounting only 23 x 24mm frames, the company backs the size originated by the David White Co. Stereo-Realist Camera.

Secondly, the Kodak announcement emphasizes that the mounting is for hand viewing only. Stereo experts have known for a long time that mounting pairs for projection is a much more exacting task than mounting for hand viewing. At the present writing, such stereo projectors are relatively scarce and fairly expensive. The owners of these evidently must continue to mount their own or have them mounted by a private service.

Sound striping

Two further announcements will affect the 8 and 16mm motion picture fans. The 16mm devotee can now have his single-perforated Kodak film striped for magnetic sound by Eastman. The new coating will be applied to color or black-and-white film at either sound or silent camera speeds. Single perforated 16mm films having no optical track will be "Sonotrack" coated the full width of the track area. Film already having an optical track will be coated half the width of this track unless the owner desires full width coating. Films having double perforations must be copied on single

(Continued on page 18)

THIS PHOTO OF A FLY in flight is rare. It is incredibly difficult to get because the fly moves with terrific speed. Its wings beat 180 times a second. To add to the complications, the camera lens must be no more than a few inches from the fly. It is significant that the team of Leidmann and Warlies selected an Exakta VX (with extension tubes and electronic flash) to get this close-up. The 35-mm. single-lens, reflex design of the VX, which gives the photographer the exact picture he sees in the viewfinder ground glass, is one reason for their choice. The great versatility of the VX—it is the most versatile camera in the world—is another. No matter what your subject is or where it is, as close as the tip of a nose or as far away as the moon, the VX can photograph it successfully. We invite you to inspect it at your dealer. It is available with the newly designed 50-mm., f/2.8 Zeiss T-coated Tessar with pre-set diaphragm control at \$269.50 and with the 58-mm., f/2 Zeiss T-coated Biotar with pre-set diaphragm control at \$343 (tax included).

A FLY

ACCESSORIES FOR CLOSE-UPS WITH THE 35-MM. EXAKTA

CLOSE-UPS, like the fly, can be photographed easily with the Exakta VX by inserting an extension tube or bellows between the camera and lens to bring the lens closer to the subject. The amount of extension required depends upon the size of the subject and how much it is to be magnified on film. Serious close-up photographers usually equip themselves with several extensions of different length. The Novoflex Bellows Extension, the Ihagee set of extension tubes and the Ihagee 2-in-1 Adapter are an unbeatable combination.

The Novoflex is a precision-made, small bellows extension which can be conveniently extended or retracted with the turn of a knob. It comes in two models and will take any lens with an Exakta mount. Two special lenses of 105 and 135-mm. focal length also are available. The Ihagee set of extension tubes includes three tubes of varying length plus two adapters. The Ihagee 2-in-1 Adapter is a combined unit with a 5-mm. extension.



FLYING

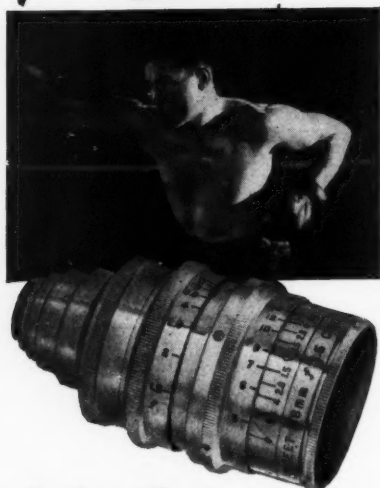


Novoflex (EBAL), single carriage.....	\$44.50
Novoflex (EBIG), double carriage, swivel	\$75.00
Novoflex tripod rack (CASTEL).....	\$25.00
105-mm., f/4.5 Steinheil Culminar lens with click stops for EBAL or EBIG	\$34.50
135-mm., f/4.5 Steinheil Culminar for EBAL or EBIG.....	\$60.00
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The World's Finest Lenses"

BEHIND THE SCENES

(Continued from page 16)

perforated stock before they can be coated. If there is sufficient demand for striping double-perforated stock, Kodak expects to extend Sonotrack coating to this type of film.

The Sonotrack service, which is available through all Kodak dealers, will be charged for at a rate of 3½ cents per foot, with a minimum order charge of \$10.

Better 8mm Kodachrome

Last but not the least bulletin from Kodak announces an improvement in 8mm Kodachrome. By means of experimentation on processing modifications, it has been possible to reduce dye spreading and color diffusion. In effect, this means sharper 8mm color movies. This improved 8mm stock is in current distribution.

New PSA Journal Editor

The *PSA Journal*, official publication of the Photographic Society of America, has a new editor: former Associate Editor Don Bennett who previously handled the stereo column. He replaces Fred Quellmalz, Jr., who has been the editor of the *Journal* for the past 13 years. Bennett is resigning as Associate Editor of *Photo Dealer* so he can devote his time to the *Journal*.

More flashbulbs

By the first week of February 1953, Solar Electric Corp. of Warren, Pa., will have increased its present production of flashbulbs, flood and reflector bulbs by about 500%.

The ever-increasing demands for more flashbulbs has caused Solar to construct a new building devoted exclusively to their manufacture. Flood and reflector lamps will be manufactured in Solar's present buildings.

Three-dimensional Oboler

Arch Oboler, the independent movie producer, writer and director, has announced his intention of starting work on a full length three-dimensional color film.

Two cameras linked together will be necessary for the shooting. Movie houses showing the film will need two interlocked projectors, a special metallic-surfaced screen and polarized glasses for everyone in the audience.



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Will give accurate direct readings for subjects requiring exposures running into minutes even at small stops and using slow film.



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Prices: The camera, with 80mm Kodak Ektar f/2.8 Lens and 2 1/4 x 2 1/4 roll-film magazine, \$535. Accessory 135mm Kodak Ektar f/3.5 Lens, \$250, and 250mm Zeiss Opton Sonnar f/4 Lens, \$421. Prices include Federal Tax.



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TRAVELER...?

If so — you'll thrill at the "reach" of the Telephoto Lenses that bring distant, inaccessible subjects into working range... thanks to rapid interchangeability of the lenses.



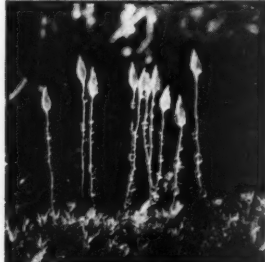
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If so — you will like the quick interchangeability of the roll-film magazines... permitting the use of different film emulsions, color or black-and-white in one camera.



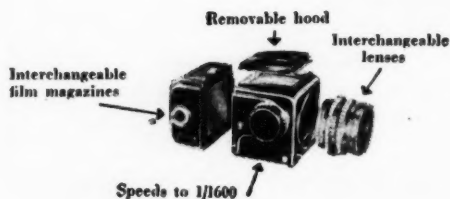
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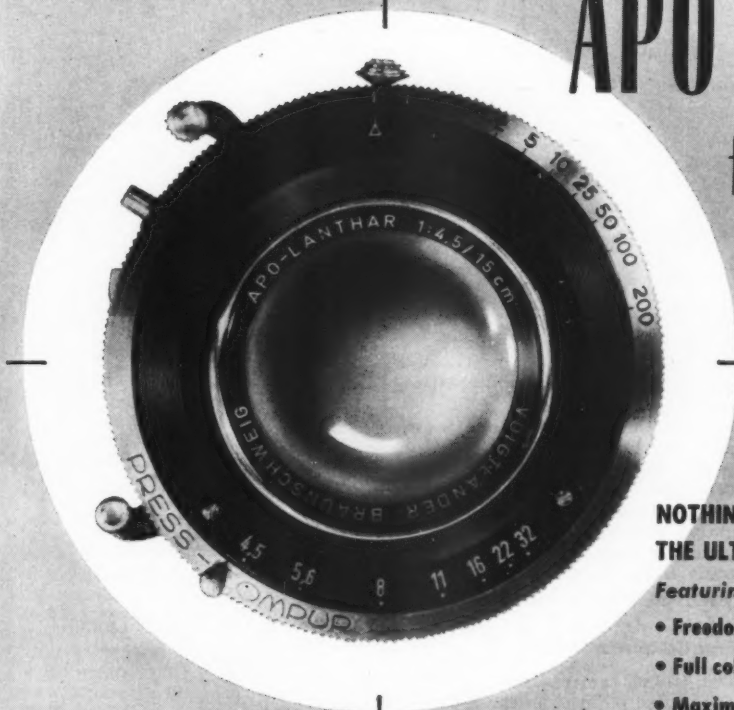
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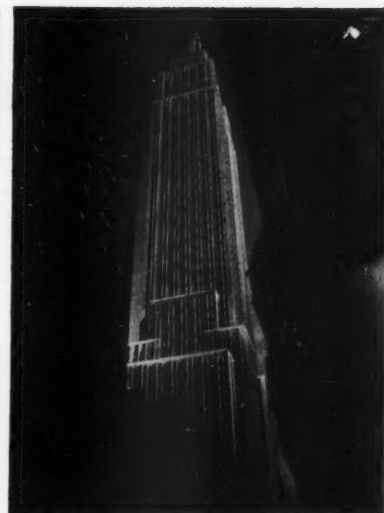
Kinax Cameras

Two folding cameras, imported from France, take pictures in three sizes—2 1/4 x 3 1/4, 2 1/4 x 2 1/4, and 1 3/8 x 2 1/4 inches—on 620 film. A patented safety



device on the Kinax Normandy and Ardennes prevents any mistake in choosing the correct numbering, and the two cameras are provided with masks which are inserted in the body of the camera. The Normandy, above, features a coated f/3.5 Bellow lens, Kolinax automatic opening viewfinder, provision for parallax correction, dou-

(Continued on page 26)



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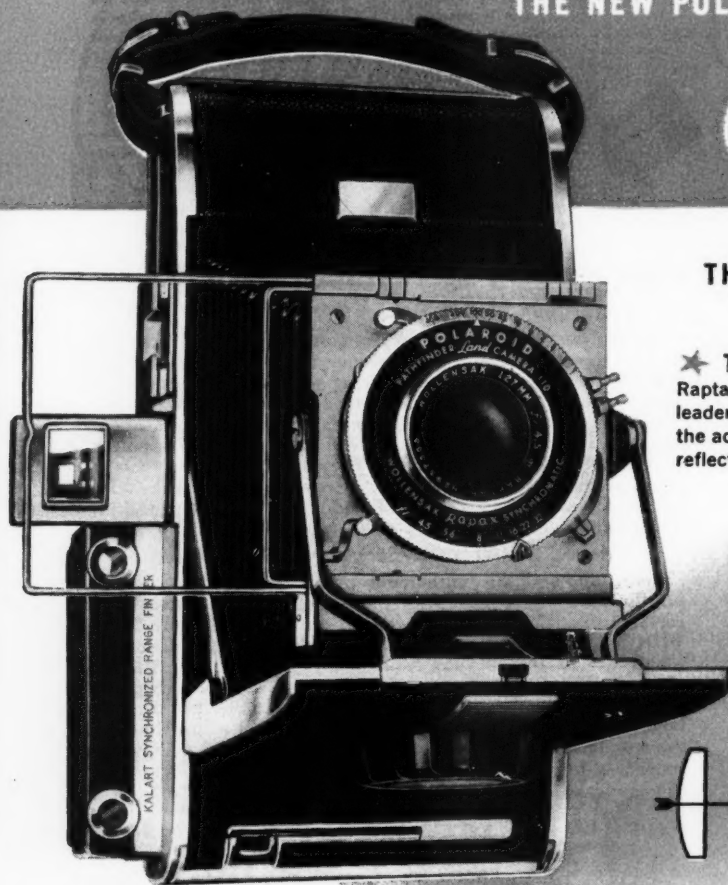
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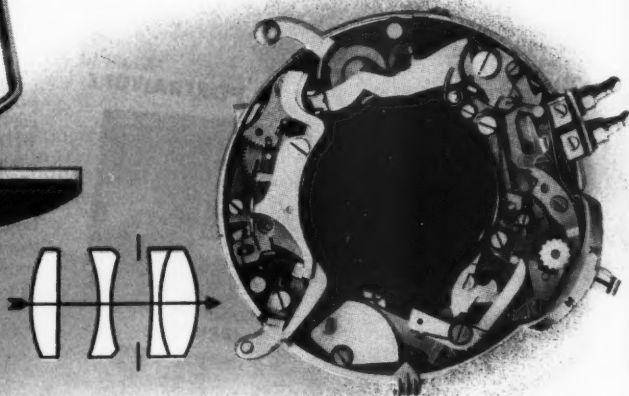
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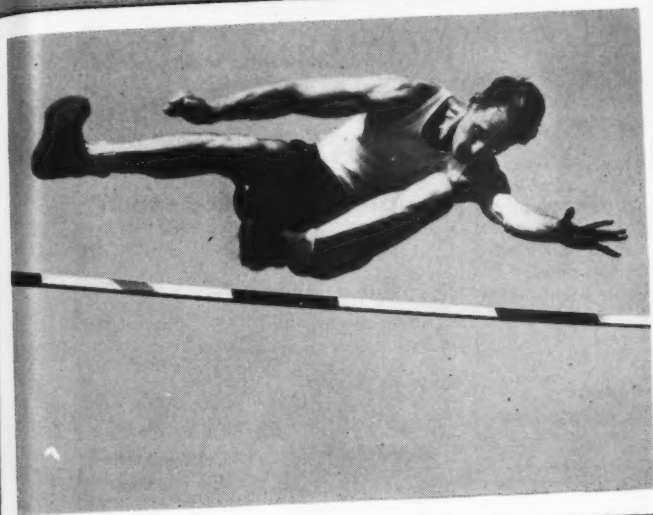
NEW...The Polaroid Pathfinder brings you the magic of 60-second photography... in a camera that puts at your command a fine fast lens... a shutter famous for its range and reliability... a coupled, fast-action rangefinder. In the Pathfinder you have all you have been asking for in a Polaroid Camera. Be sure to see the Polaroid Pathfinder now at your photo dealer. Because of the sensational advance orders, it will pay you to see him promptly.

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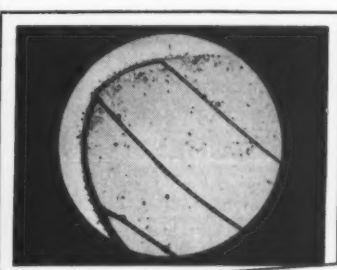


★ **The Pathfinder Rangefinder**, super-imposed image type, is Kalart's best, coupled to the focusing track. You focus instantly, effortlessly and accurately down to 3 feet. Focusing scale has 11 indicated distances from 3' to infinity for convenience in making flash exposure settings and hyper-focal distance settings. A convenient depth of field scale indicates at a glance depth of field for $f/16$ and $f/32$ at any distance.

★ **The Pathfinder Viewfinder** combines the convenience of an eye-level optical finder with the more precise cropping and framing of the press-type frame finder. Parallax-correction settings for accurate centering of close-ups down to 10 inches (with close-up lens kit).

★ **Exposure Computer**, mounted on rangefinder, quickly and easily converts readings from Polaroid-G. E. light meter to f /numbers and shutter speeds.

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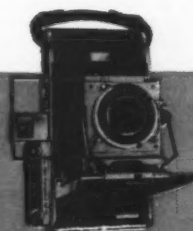


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NEW PRODUCTS

(Continued from page 22)

ble exposure prevention device, built-in flash synchronization, and self-timer. Shutter speeds are from bulb to 1/350 second.

The six Kinax models: Normandy, Ardennes, Riviera, Provence, Alsace, and Baby, are covered in leather, and synchronized for bulbs and electronic flash. Prices range from \$22.50 for Baby up to \$76.00 for Normandy. For more information and a brochure, write:

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Anso Readyflash Camera

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New Cine Raptor Lenses

Seven new Wollensak Cine Raptor lenses, designed to take a drop-in filter, and supplied with coated, optical glass haze filters, are now on the market. All Cine Raptor 8mm or 16mm lenses are now supplied with these filters, as well as with sunshade, Wocoted Optics, and chrome barrels. Several of the new lenses also feature positive click stops and depth of field scale.

New lenses for 8mm cameras are: 6.5mm, f/2.5 Wide Angle Cine Raptor in fixed focus mount, covering 4X area of a normal lens. Depth of field at f/2.5 is from about 3 feet to infinity. It stops down to f/22. Price: \$44.24.

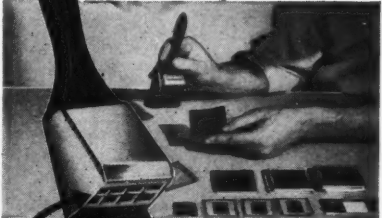
38mm, f/1.5 Telephoto Cine Raptor in focusing mount, with 3X magnification. Focusing scale: 3 feet to infinity.

(Continued on page 28)

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The New Photographic Tool that destroys Surface Static Electricity



The Polonium STRIP Does the Trick!

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SUPER-DELUXE 8MM EDITOR

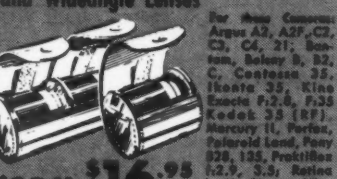
Projection Editing Viewer with bulb (List \$10.50), pair of deluxe rewinds with brakes (List \$7.50), automatic dry-splicer (List \$7.50), metal base (List \$2.50) — complete 5-piece outfit yours for only \$16.95. Ship. Wt. 6 lbs.

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\$29.95 **\$16.95**
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Scientifically designed means of attachment of auxiliary lens to camera—every adapter accurately fitted for your camera.

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NEW PRODUCTS

(Continued from page 26)

Apertures: f/1.5 to f/22. Price: \$67.50.

New 16mm cine camera lenses are:
½ inch (12mm), f/1.5 Wide Angle Cine Raptar in focusing mount, covering 4X the area of normal lens. Focusing scale: 2 feet to infinity. Apertures: f/1.5 to f/16. Price: \$99.68.

3 inch, f/2.8 Telephoto Cine Raptar, a 4-element lens in focusing mount. The small barrel diameter permits use on cameras with turret limitations in combination with extreme wide angle lens. Focusing scale: 3 feet to infinity. Apertures: f/2.8 to f/22. Price: \$68.50.

2 inch (50mm), f/2.5 Telephoto Cine Raptar in focusing mount, with 2X magnification—good for moderate telephoto effects. Focusing scale: 2 feet to infinity. Apertures: f/2.5 to f/22. Price: \$69.50.

2½ inch (63mm), f/2.5 Telephoto Cine Raptar in focusing mount, with 2½X magnification—a good lens for shooting sports events, or for use when moderate magnification is required. Focusing scale: 3½ feet to infinity. Apertures: f/2.5 to f/22. Price: \$77.50.

0.7 inch (17mm), f/2.5 Wide Angle Cine Raptar in focusing mount, covering 2.2X area of a normal lens. Focusing scale: 10 inches to infinity. Apertures: f/2.5 to f/22. Price: \$75.60.

For additional information write:
WOLLENSAK OPTICAL CO.
850 HUDSON AVE., ROCHESTER, N. Y.

Jen B-C Pocket Flash for Rolleis



The all-metal Jen B-C Pocket Flash, model BR, includes the one-ounce Jen Vertical anti-twist bracket (model TR), designed to fit the Rolleiflex and Rolleicord without interfering with the focusing knob. The camera rests on a serrated rubber pad.

A special screw attaches the bracket to the tripod socket on the bottom of the camera, and an extra hole in the bracket will accommodate a tripod.

The complete 8-ounce unit collapses into a compact carrying case no larger than the reflector itself. Other features are: highly polished reflector, a long-lasting battery, pin-ball lock which locks battery case and reflector together in exact position, trigger flash-bulb ejector and a positive bulb contact spring, self-shortening extension outlet

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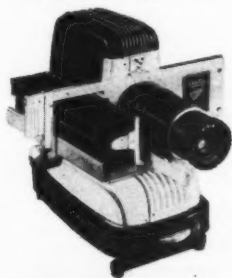


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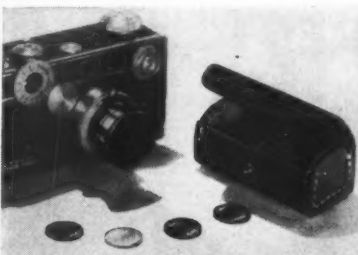
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EdnaLite Filter Kits

Several new EdnaLite Filter Kits for still and motion picture cameras are on the market.



The Universal Kit for the Argus C3 features four optical glass filters for black-and-white, and color photography, plus a special adapter ring, a retaining ring, and a sunshade. The Duraklad-rimmed filters, coated on both sides, are: medium yellow, medium red, Chrome Haze Skylight, and ChromA Conversion. The complete kit includes a stainless steel iris diaphragm control, and a plastic Karry-Kit with loop for attaching to the camera or case neck strap. Extra slots are provided for any additional filters the user wants to carry. Price of the complete kit (it also fits the Leica with f/3.5 Elmar): \$9.95.

Similar kits are also available for a wide range of lenses on the following cameras: Leica, Argus C4, Bolsey B2 and C, Exa, Exakta, Praktica, Contax, and Nikon. Prices for complete kits range from \$13.50 to \$17.95.

Special kits for movie camera users include: 21.5mm Series I sunshade and adapter, a retaining ring, Karry-Kit, and set of three filters for use with Kodachrome film. They are Chrome Haze, ChromA, and Chrome Blue. Price for the complete kit is \$8.25, and it is available in sizes for almost every movie camera. For a complete list of cameras and the appropriate adapter series, as well as for a series of informative Filtered Facts, write:

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(Continued on page 30)

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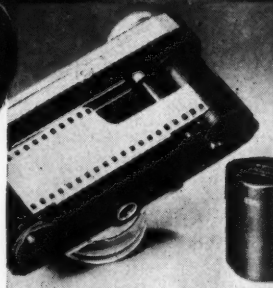
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NEW PRODUCTS

(Continued from page 29)

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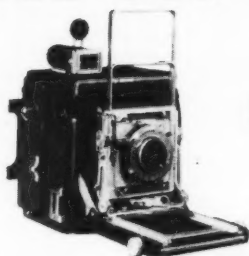
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A. G. Geoffrey Hurcombe, 10 Elmgrove Rd., Hucclecote, Glos. Amateur, age 37, Rolleicord camera, general interest subjects, color.

A. S. Wills, c/smx 850175, 2s Mess, Sick Quarters, R. N. Barracks, Chat-ham, Kent. Beginner, age 21, general interest subjects.

David Wilkinson, North Kilworth, Rectory nr. Rugby, Warwickshire. Semi-pro, age 18, Leica camera, industrial, scientific, photomicrography.

J. L. Dobby, 43 Kensington Road, Stockton-on-tees, County Durham. Amateur, age 30, 35mm Kodak, landscapes, general interest subjects.

Mr. E. Pyecroft, 19 Hunter House Rd., Sheffield, 11, Yorks. Amateur, age 30, Leica III A Lummar camera, portraiture, landscape, general interest subjects.

Betty Ware, The Nest, Saltdean, Brighton. Amateur, age 28, Retina 35mm camera, general interest subjects.

Mr. C. R. Brown, 39 Sunnyridge Ave., Pudsey, Yorkshire. Amateur, age 31, 35mm camera, portraiture and child studies.

T. Raymond Reid, 1 Kenilworth Road, Luton, Bedfordshire. Amateur, age 15, Zeiss Ikon camera, landscapes, general interest subjects.

Mr. Les. Blong, 13 Downing St., Sth Normanton, Derbyshire. Amateur, landscapes, natural light portraiture, general interest subjects.

J. V. C. Meyer, "Savile Dene", 15 Savile Park, Halifax, Yorkshire. Ad. amateur, student, age 21, 4x5 Technicol camera. Flash photography, still life, commercial work.

Harold S. Hearne, "Brancombe", 69 Leaver Gdns., Greenford, Middlesex. Ad. amateur, age 40, plate camera, stereo work. Architecture, salon work.

I. Cross, 80 Carlton Rd., Romford, Essex. Beginner, age 22, general interest work.

Colin F. Harmer, 54 Belmore Road, Eastbourne, Sussex. Beginner, Voigtlander Bessa camera, pictorials and landscapes.

Terence Nunn, 9b Pope's Road, Brixton, London, S.W.9. Amateur, age 17, ¼ plate camera, landscapes, table tops, portraiture.

M. K. Kidd, "The Lodge", Chatteris, Cambs. Advanced amateur, schoolmaster, Ensign Reflex camera, color transparencies, educational film strips.

Anthony Crossland, 29 Sherwood Rise, Nottingham. Free-lance photographer, age 18, 4x5 Press camera, sports photography, news photographer.

AROUND THE WORLD

Prof. G. R. Oeltze, Residenzplatz 1, YMCA/YWCA-Office, Salzburg, Austria. Professional, advertising (posters and pictures).

Sunny Giam, 190 Queen St., Singapore 7, Malaya. Advanced amateur, general interest subjects.

Kevin F. McCarthy, 148 Major's Bay Road, Concord, Sydney, New South Wales, Australia, general interests.

J. E. Garg, 175, Naxxar Rd., B'kara, Malta, G. B. Amateur, landscapes, and color.

Eddie M. Gauci, 251 Fleur-de-lys, Birkirkara, Malta. Professional, general interest subjects.

Yukio Gomi, % Denki-Tushin Donbairyo, 45 Nishikigawa-cho, Kochi City, Kochi P.O.Z. Kochi pref., Japan. Amateur, Semi Minolta IIIC, general interest subjects.

Vishwa Nath Seth, % Lalit Vishwa Fraders, Lakhimpur-Kheri, (U.P.), India. Amateur, Voigtlander Bessa camera, general interest subjects.

Luther Harding, 305 Gwynedd Ave., Gokett, Swansea, South Wales, GB. Advanced amateur, Rolleicord, general interest subjects.

F/Lt. A. E. Gamble, RAF, 5 Colcot Road, Barry, Glam., S. Wales, G.B. Amateur, twin-lens-enthusiast.

Bengt-Ake Drouzell, Backalychevagen 14, Jolkoping, Sweden. Amateur, 35mm camera and movie camera, general interest subjects.

Victoriano Tomas Llacer, Reina 52, Jativa, (Valencia), Spain. Amateur, general interest subjects.

Jean de Coorebyter, 2 Rue Sans-Nom, Gentbrugge-Sud, (Lez-Gand), Belgium. Amateur, pets and general interest subjects.

Jean Catoine, 5 bis rue Des Lyonnais, Paris Ve, France. Amateur, portraits.

J. J. Coonan, The Mall, Roscrea, Co. Tipperary, Ireland. Professional, pictorialist, Super Sport, and Graflex.

Hans Gassner, Triesenberg 308, Principality of Liechtenstein, Switzerland. Amateur, Rolleiflex, general interest subjects.

Werner Furrer Jun., Entlisbergstr. 5, Zurich 38, Switzerland. Amateur, Leica, general interest subjects.

Wim F. J. Hana, Bronsteeweg 54, Heemstede, Holland. Amateur, Leica, general interest subjects.



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Victor Leppler

IF I HAD IT TO DO ALL OVER AGAIN
I'D DO IT EXACTLY THE SAME WAY.

Why do all great documentary photographs seem to be taken in black and white and not color? The pictures that Eugene Smith, Walker Evans, Alfred Steiglitz and the like have recorded for posterity are black-and-white. What happened to color?

The truth of the matter lies in the choice of color processes available to the color photographer today. They just won't do the job. The problem existed ten years ago. It hasn't been solved yet.

In the spring of 1940, I was looking forward to an assignment every photographer dreams about—a trip through South America to produce a series of documentary color photographs for an airline. Unfortunately, by the time I had cleared business in my studio and was ready to leave, the airline, observing the worsening international situation, called the deal off. However, I was too enthusiastic about the job to stop and so decided to take my vacation in South America. I was to spend 60 days flying from country to country covering as much territory as possible. This would allow the greatest amount of time to take pictures—a busman's holiday.

The big question was—what equipment to take? The obvious answer was a view camera and some Kodachrome sheet film. But the obvious answer was not the best for me. And therein lies the reason for the scarcity of good color documentaries.

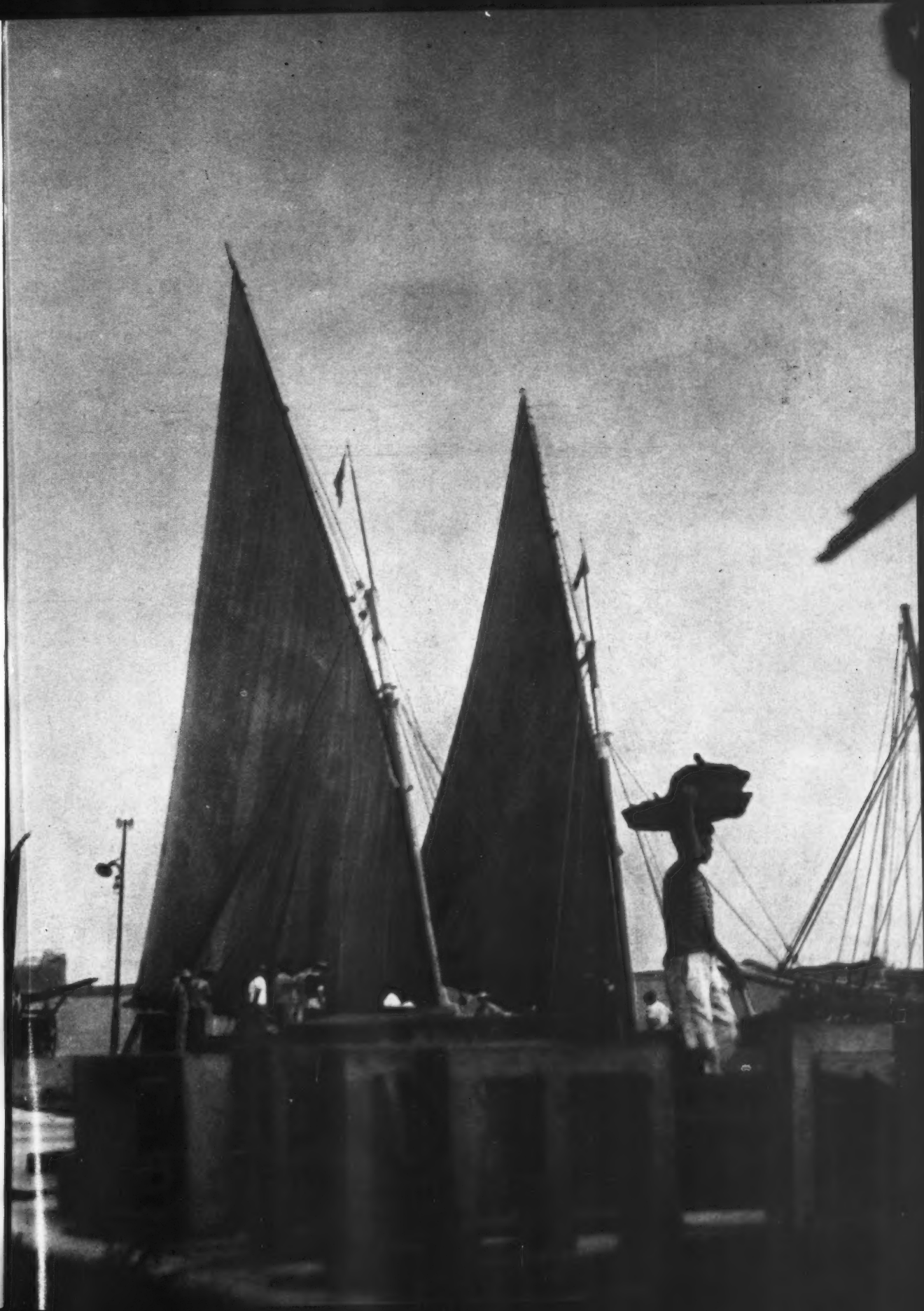
Shoot Kodachrome, Ektachrome, Ansco Color today. What do you get? You wind up with a positively

dazzling array of color, far more brilliant than the original. It's fine to show off a commercial product or glamourize a beautiful woman in high key or low. But if it's natural color you want, no positive color transparency material will do, as far as I'm concerned.

A documentary by the very definition of the word is a true document of a scene. That means to me a true color picture of how the eye sees the subject. I believe now as I did in 1940 that the only method capable of recording a color photograph in a truly documentary sense involves using a one-shot color camera and the carbonyl print process.

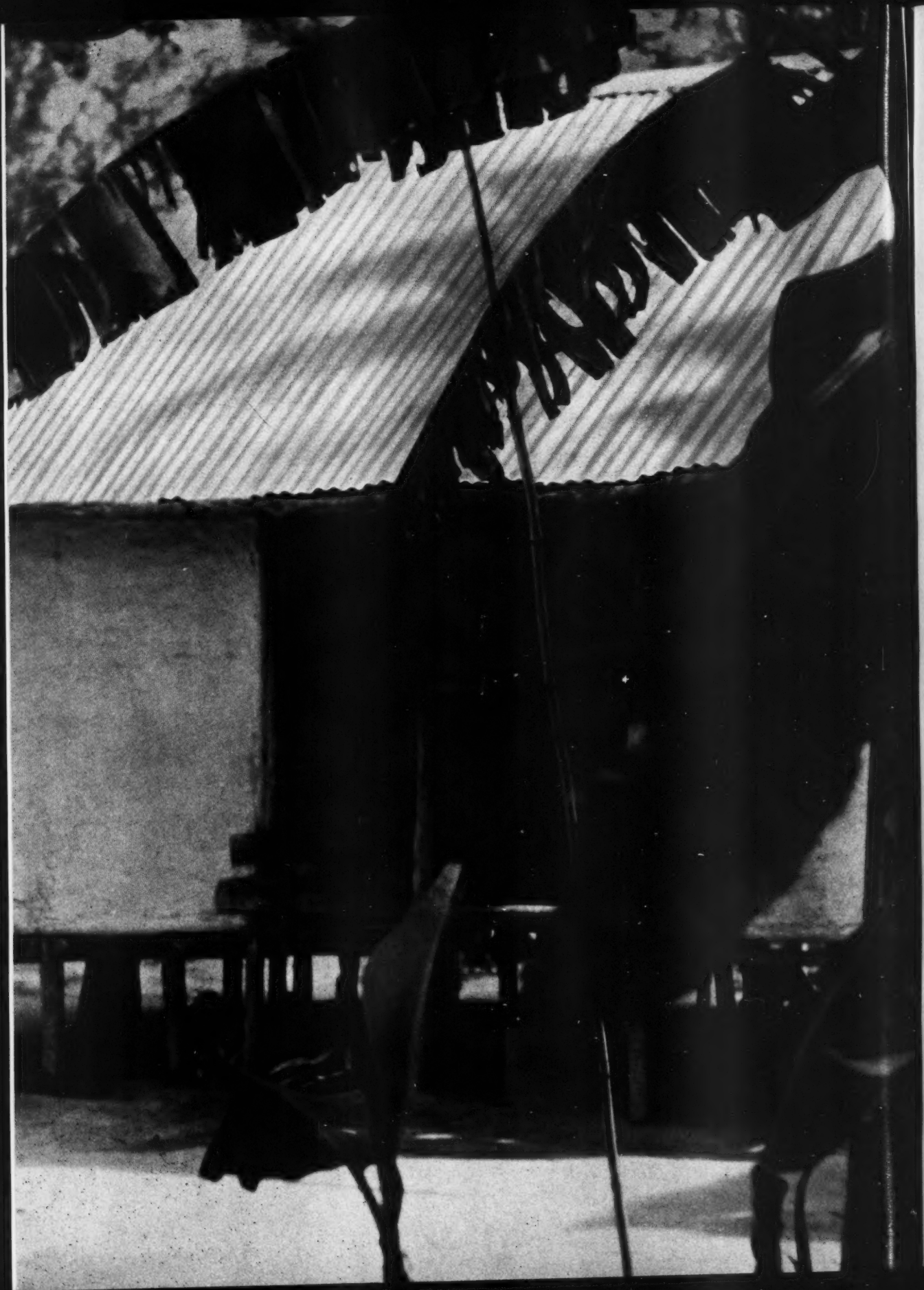
I'd better explain briefly the mechanics of the one-shot camera and the carbonyl process. When the camera's shutter is tripped, the light entering the lens is split and redirected onto three separate plates by means of internal mirrors. Before each plate is a filter of one of three colors—red, green and blue. The images thus formed on negative material are records of the red, blue and green in the subject. These negatives must be developed to exacting predetermined time and temperature formulas. Bromide prints are then made from these separation negatives. Pigment sheets of cyan, magenta and yellow are then sensitized. The proper bromide print is placed on a glass plate covered with water. The sensitized pigment is lowered onto it and squeegeed. The same operations are then carried out on the other two bromides and

Harbor at Belem, Brazil, late afternoon. ▷









pigments. The pigments are separated from the bromides and squeegeed onto plastic supports. The pigment is removed from the support in a hot water bath and is then developed in succeeding hot water baths. The pigments are then transferred and registered on a soluble support and later on a final paper. You then have a carbro print.

Sounds complicated, but it's actually a great deal more complicated than I've indicated. Only an extremely advanced amateur or a professional with a lot of cash and skill should ever attempt to make one. Unfortunately, this process today is still the finest color printing medium devised. It offers great control whether to reproduce color exactly as it occurred or to exaggerate it for special purposes. Such controls are impossible to achieve if a transparency is your end result. A final clincher: documentary photographs are made to be viewed, not stuck away in a file of transparencies or shown only when a light box or viewer is available. They should be seen by the largest number of people possible. This means they must appear as prints.

Once the camera and reproductions processes were decided upon, the question was one of film. The best and sharpest carbro prints are not made from cut film but from sensitized glass plates. Although much heavier than cut film, glass plates vary less in expansion and contraction than cut film. But taking a sufficient amount of glass plates or even cut film in holders would have been difficult with the limitations imposed on baggage by the airlines.

Ordinarily, I would never shoot a color job on film packs, but their ease of operation and portability placed them in the running. Film packs, however, have great disadvantages when compared to glass or cut film. No means has been devised to keep them accurately aligned in the film plane and they do expand and contract. Thus, sharpness is never assured. Since I was to take a $2\frac{1}{4} \times 3\frac{1}{4}$ one-shot Curtis Color Scout camera and planned 14×17 prints, sharpness, supposedly, was an important consideration.

Oddly enough, I didn't want sharp color photographs. Look about you. *When your eyes take in an entire view, no single object appears in sharp focus.* It's only when you narrow your interest down to a certain area that this area becomes sharp. Thus I reasoned that my documentary photographs would profit, not lose, through the film's inability to produce completely sharp negatives.

When the plane took off, I had with me the Curtis Color Scout, a light tripod, a Weston exposure meter (I always use a meter for color) and a smallish supply of film packs. I could buy as many Agfa or Kodak medium speed pan film packs in Brazil as I wished. Why lug them along?

In the next 60 days I shot 288 sets of separation negatives. In Belem, Brazil, I became fascinated by the reddish sails of the fishing boats as they docked for the day against a delicate hued sky. The water behind them reflected the sky's tints. I set up my tripod, took a meter reading and exposed the scene for $1/50$ sec. at $f/4.5$, confident that the camera would not exaggerate the delicate tints it was called upon to record (page 35). I made a mental note of the colors in the view and jotted them down on a piece of paper which I fastened to the film pack containing the scene. Similar notes to guide the maker of the carbro prints were fastened on all my film packs.

On a road near Port-of-Spain in Trinidad stood many native dwellings. Natives suspiciously watched my car pass. If I wanted a photograph, I'd better make it snappy and not fool around with the tripod. A quick meter reading, almost before the car stopped, told me I'd need a $1/50$ sec. exposure at $f/4.5$. I dashed out of the car, found what I considered to be the best composition and photographed two children sitting in a partially boarded-up doorway before they had a chance to become suspicious and bolt (page 38). Here again one color, although lush, was subtle and delicate.

If you stand on the patio of the American Embassy in Rio de Janeiro, you see an awesome scene. Corcovado rises in majesty over all Rio and the colorful Rio harbor. Atop Corcovado stands an immense statue of Christ, arms outstretched.

I took many pictures of Corcovado, but my favorite picture was as much an Act of God as an act of mine. The sun was setting behind the mountains one evening. I had placed the camera at a position on the patio which I felt formed an ideal framing for the mountain. As I stood ready to shoot, a fissure appeared in the clouds, leading the eye from the top of my view to the statue. It appeared and changed in a moment, but not before I had my picture. A $1/2$ sec. exposure at $f/11$ was used. I doubt if a transparency film would have recorded the scene as well (pages 36 and 37).

The three accompanying photographs are only a very small segment of the entire series. But all the prints made were satisfactory in color rendition.

Today if an airline asked me to do the same documentary job, I would be forced to use the same camera and make prints the same way. Progress is slow. Until we are given better processes, color photographers will continue to turn out dazzling commercial photographs, brilliant still-lives, glamorous ladies, placid scenics—and the black-and-white photographer will continue to deliver the largest share of great documentary photographs.—THE END

◀ Native house near Port-of-Spain, Trinidad, afternoon.

Pages 36 and 37: Corcovado, Rio de Janeiro, Brazil, at sunset.

Our cover girl...

When photographer David Peskin first saw this shy, shrinking violet, he was entranced. He knew that the glamorous face must adorn the cover of a magazine and accordingly set up his Ektachrome-loaded 4 x 5 Speed Graphic and electronic flash units to photograph her for posterity. The final exposure was made at f/16 with a 135mm, f/4.7 lens. A MODERN editor, cognizant of the magnitude of the event, recorded the subsequent thoughts of the moody, high-strung model and the moody, unstrung Peskin. . . . *Herbert Keppler*



PESKIN: She seemed self-conscious and a bit shy as she sat before my camera. Her eyes were filled with wonder. **MODEL:** The camera seemed large and ominous. I felt a bit queasy inside. Was my powder and lipstick on straight? Was I ready for fame?



PESKIN: After finishing the last aspirin, she began to weep copious tears. The assurances I gave her that all would be well had little effect. **MODEL:** Peskin made me cry. His sinister furtive glances and sharp directions frightened the little girl within me.



MODEL: As I watched the activity of Peskin behind the camera, fear gripped me. My teeth began to chatter. I placed my hands over them so Peskin wouldn't notice my fright. **PESKIN:** She was coy and covered her mouth so I would not notice her smile.



MODEL: I suddenly felt as if my head would split. My life as a demure retiring girl flashed before my eyes. Had I a right to glamour? **PESKIN:** She suddenly developed a splitting headache. I offered her aspirin. She seemed to feel better after thoroughly chewing eight of them.



MODEL: I became embarrassed. I called for the proper toiletries to stop my running mascara, my tear-stained powder. **PESKIN:** Her mood changed again suddenly. Like all cover girls, she was conscious of being at close grips with immortality.



PESKIN: She let out a shriek of pure delight at the results of her make-up efforts. She smiled broadly showing her even, pearl-like teeth, framed by delicate rosebud lips. **MODEL:** Suddenly I saw all clearly. The world was mine. Life, love, fame, glory. Even Peskin looked nice.

WHEN SHOULD YOU USE FLASH OUTDOORS?

**PETER GOWLAND SHOWS WHEN, WHY, AND HOW
HE CONSTANTLY USES FLASH TO GIVE OLD SOL A HAND**



PROBLEM: BACKLIGHTING. When the sun or any other main light source is behind your foreground subject matter, the picture is "backlighted." The nice thing about backlighting is the way it plays up highlights in water or snow as well as the way it emphasizes texture in sand, pavement, and other rough surfaces. In these pictures of my wife and two kidlets running towards the camera with the sun behind them, I had a choice between two kinds of shots. I could either keep my main subjects in silhouette, or I could use flash at the camera to illuminate the deep shadows on their near sides. As usual, I decided to shoot both ways and decide later which effect I liked best. Here is how each exposure was made...

SOLUTION: BACKLIGHTED SILHOUETTES. This one was easy. I simply pre-focused my twin-lens Flexaret on a spot ten feet in front of me and snapped the shutter

when the girls reached that spot. With Super-XX film in the camera, a shutter speed of 1/200 second at f/11 was fast enough to "stop" action headed directly toward the lens. Cross action would have necessitated faster speed.

SOLUTION: ADDING FLASH FOR DETAILS. The flash guide number I use with No. 5 flashbulbs is lower than the rating given on the bulb carton. Reason: I prefer making test exposures to determine the right guide number to be used with my equipment and developer, i.e., a Heiland gun and reflector, and Microdol developer. For a shutter speed of 1/200 second and a distance of ten feet, therefore, my guide number was 80. Dividing 80 by ten feet gave me a lens opening of f/8. The flash-plus-backlight picture below was the result. I'm still not sure which of the two I like best; flash changes both the mood and the effect, but both photographs seem equally effective to me.





◀ **PROBLEM:** To shoot a picture at high noon without losing details in the dark shadow areas.

SOLUTION: Although there is lots of light between the hours of 10 A.M. to 2 P.M., this is the most difficult time of day to make pictures because the light falls too directly from overhead. In the family portrait, *opposite*, the upper picture shows what I mean. Only the tops of our heads, shoulders, and Mary Lee's leg are well lighted; faces are in sooty shadows.

The bottom picture was made with a No. 5 flashbulb providing the light. First I mounted the camera and flash gun on a tripod about six feet in front of the girls. For a shutter speed of 1/100 second, my personal guide number (*see page 43*) with a No. 5 bulb is 100. Thus by dividing 100 by six feet I arrived at the proper lens opening of about f/16.

I got into the picture myself by letting the self-timer on the camera's sync shutter fire the bulb. If your camera lacks a self-timer, you can buy one that screws into the cable release socket of practically any camera for around \$3. After about 12 seconds, the timer will trip the shutter and touch off the bulb.

PROBLEM: To shoot a picture in the shade which will result in a sparkling, sharp print.

SOLUTION: While it is possible to get a good picture in the shade by handholding an inexpensive camera with a slow lens, the fast lenses on more expensive cameras do make pictures in the shade easier. But exposing for the foreground shadows often overexposes sunlit background objects so much that they are wiped out completely. The picture *on the left* is an attempt to compromise between foreground and background details, but like most compromises of this sort, it isn't entirely satisfactory. It is grayish, lacks snap, loses too much in details. The picture *at the right* was made at a shutter speed of 1/100, f/16, with the No. 5 flashbulb six feet from Mary Lee and Ann. One thing to remember when you photograph several people is to keep everyone about the same distance from the flash. If you don't, the person nearest will be overexposed; the one farthest, underexposed.



For a description of how to make similar shots in color, see page 92.

WHAT'S THE DIFFERENCE?



White

BY JACQUELYN JUDGE

Many young photographers drop by our office to talk and show their work. Two of the most promising are 30-year-old Jerry White, a successful art consultant, who looks upon photography as a hobby and 21-year-old Harold Feinstein, presently a soldier, who looks upon photography as a life work. There are remarkable similarities (despite surface differences) in their pictures. The examination of their work which follows will explore some of the factors which have shaped their development and suggest how these influences are reflected in their photographs.



Feinstein

WOMAN IN THE HOUSE is the theme of both photographs shown above. Both were taken with Rolleiflexes, both were made in natural light. Here the resemblance ends. The houses are far apart geographically. One was built to the owner's specifications to let in the bright Texas weather near Dallas, Texas; the other is an apartment in Brooklyn, N. Y. The girl at the left might have stepped from a fashion magazine. The abandoned grace of the arm thrown back, the elegant poise of the fingers supporting the cigarette holder, contrast sharply with Mrs.

Feinstein's little-girl gesture of clasped hands. Feinstein usually has his final cropping in mind before he lifts the camera to his eye. He sees the picture before he takes it. White doesn't know what the final picture will be like until he has made 11x14 enlargements of that portion of the negative which pleases him and has chopped them with a paper cutter. He sometimes gets as many as three pictures from a single print! And he doesn't mind if an art director recrops his work. Feinstein gets just one picture. He wants it used the way he has cropped it.

YOU CAN TAKE THE PHOTOGRAPHER out of his house but his way of life remains in his pictures. Feinstein is fascinated by crowds. "I wanted to show the typical people who go to Coney Island," he says of the picture below. Though it was taken in a crowd, of a crowd, it is not confusing. It shows a remarkably selective eye—one capable of producing an ordered comment out of a chaotic action. It demonstrates Feinstein's ability to work in crowds with crowds, a not completely unexpected talent in his case since he grew up in one of the world's most populated areas. White doesn't like crowd shots. "I like specific photographs, not general ones. I try to narrow the photograph down to one thing. I believe people lose interest after they see one thing in a picture. I don't like the kind of photograph which shows six people doing six things and which makes your eye run back and forth, in and out of the frame. I want to simplify always, to find strong, simple surroundings." White will also tell you that he's afraid to take pictures of strangers. He's not a street photographer, he's a photographer of his friends, and he is lucky enough to number among his friends many of the handsome models from Dallas's famed Neiman-Marcus department store. The closest he comes to working with strangers in these pages is the picture of the two children playing. And he found them but a short walk from his own home. But when Feinstein looks for people relaxing in his metropolis, he doesn't find the gaiety of children playing in the sun. His passing scene is likely to be of adults, and they are probably like the three men sitting on a bench in Bryant Park, New York, sunning a few minutes before going their separate ways. It is a scene that is both sad and lonely. Do you believe this photograph is a more penetrating observation than White's amusing repetition of the rounded lines of a conservatory statue in the rounded lines of a languid young lady? If White cannot photograph in a crowd, perhaps Feinstein cannot photograph a fashion model?

Feinstein





White

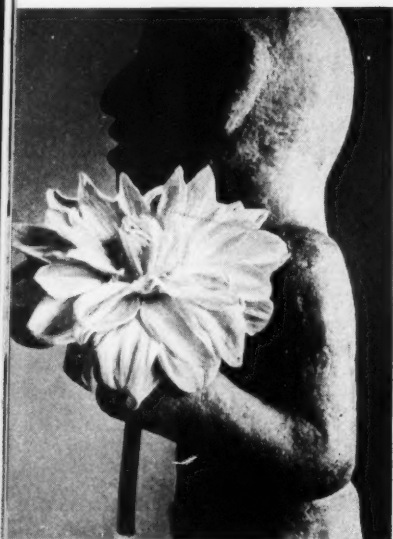
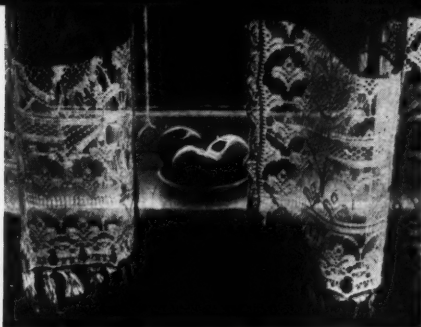


White



Feinstein

Feinstein

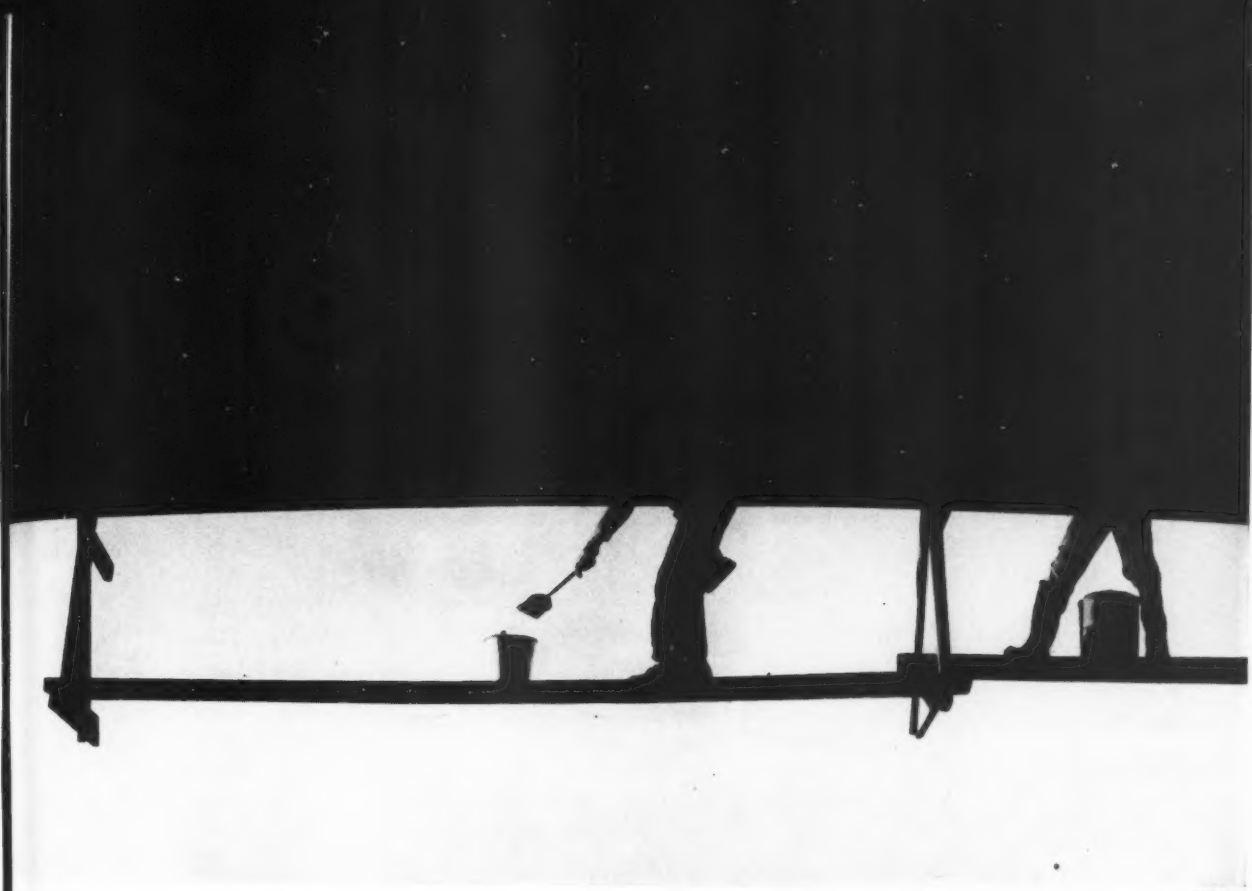


White

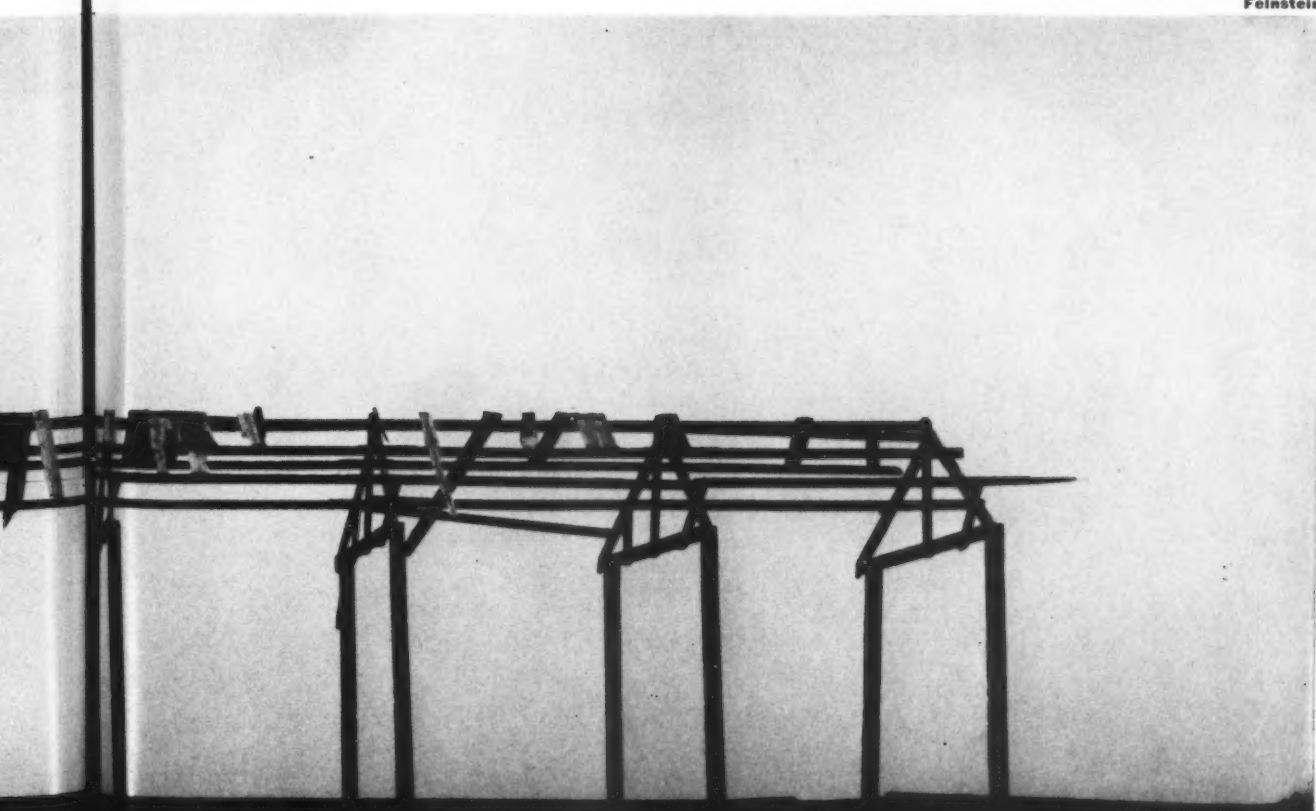
LITTLE PICTURES REVEAL much about the photographer. Feinstein has photographed a window sill in his parents' home hundreds of times. His picture of light filtering through lace curtains is sentimental. It is also precise, as if it were the only photograph he would ever make of this window sill. This driving force may come out of the simple economics of his life. He's earned as little as \$18 a week, sweeping out a studio, as much as \$60 a

week working as a soda jerk. He has no time for ease about his work. But White does have, and his squat Mexican statue, perversely holding a dahlia, is at once gay and romantic. White worked in a commercial studio before World War II. During the war, he was a combat photographer in the CBI theater. He worked on picture stories, met some of the photojournalists like Mydans and Hoffman. He says he, at times, had the leisure of hours, equipment and material to do whatever he wanted. So, he tried all kinds of crazy things with his camera. He isn't pressed to earn a living with photography, he doesn't have Feinstein's overwhelming urge to do everything perfect at once. As a result, his work is easier, more amusing. His silhouette of painters at work has the stick-figure precision of paper doll cutouts. Feinstein, thousands of miles away, sees a similar picture on a Coney Island pier. And though his figures are like dolls, they are also like two tiny people in the midst of an awful lot of emptiness. It's almost like the classic city boy's view of the country—there's nobody in that empty space. Ironically, the more sophisticated eye of Jerry White is not traceable to an art school. He never attended one. But Feinstein did. One of his first problems was learning to see as a photographer, not as a painter.





White

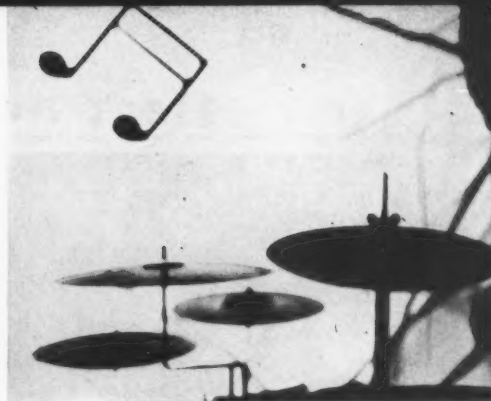


Feinstein





Feinstein



White

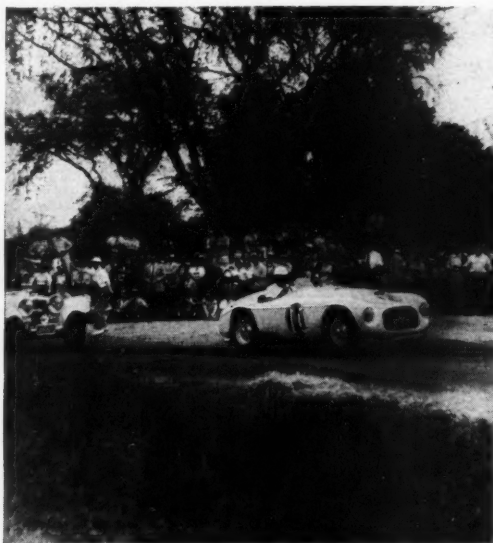
TECHNIQUE IS NOT the difference. Both White and Feinstein used Rolleiflexes for all but one of the pictures shown here. (Exception: Coney Island teenagers.) They both do their own darkroom work. Both admire the work of the same photographers—Gene Smith, Cartier-Bresson, Walker Evans. They have been taking pictures for just about the same amount of time. One difference is that Feinstein is still very young and White is already established in a profession. Their surroundings and lives are far apart. When Feinstein does a symbolic picture, he picks a house and tries to tell you what the people are like without showing them to you. White does a silhouette shot in a night-club to convey the mood of a happy evening. When White does a portrait, he chooses a girl to pose for him. “I never photograph men,” he says. “They always wear the same suit. They’re always posed in the same way. I like to photograph women—to make them beautiful, sexy.” Feinstein likes to photograph men. “I met this man on a pier at Coney Island. He seemed so nice and sincere when I talked to him. That’s what I wanted to convey in my picture of him.” Basically White and Feinstein are much alike. Their differences are subject matter and life experience. They are alike in that though they have been deeply influenced by the work of others, they are not imitative. Their richest subject matter is in their own lives—one in Dallas; one in Brooklyn.

White

Feinstein



PHOTOS BY HERBERT KEPPLER, EARL PETERSON AND BART BROOKS



Left: Diagonal action shots require less speed to stop motion than action directly across lens. **Center:** Tow ropes are effective in connecting the viewer of the slide with the action. **Right:** Again a line leads to the action and enhances feeling of depth.

take action in stereo

by BART BROOKS

DIR., STEREO-GRAPHIC LABS., INC.

Planar action pictures inevitably lead to the age-old discussion: Should they be blurred, with just a suggestion of the shape of the person or object remaining, or should they be needle-sharp, with all motion frozen?

In stereo, there is little room for such argument. Grossly blurred stereo is decidedly unpleasant to view. The majority of experts favor maintaining as extreme a sharpness as possible while still keeping the *impression* of action.

Making good action pictures in stereo is no easier technically than doing so in planar. It's just as important in stereo to plan your pictures before you shoot. Pick your camera position in advance of the actual shooting if you can, or arrive early at the event so you can choose a spot well suited to your needs. Work as close as possible to your subject. The probable speed of the action must be estimated in order to determine your correct shutter speed. Remember, the faster you shoot, the wider the lens opening required. This results in a decrease in depth of field, a very important consideration in stereo.

Table 1 shows the speeds of various actions to help you classify the type of action shot you are making and the approximate shutter speed you should use for best results. Table 2 will give you the proper lens openings

to use under three typical light conditions. For dark subjects, open aperture one half stop more than indicated; for light subjects, close aperture one half stop. This is a summer table. During the winter increase all apertures one half stop.

You can also obtain the footage setting and resulting depth of field from Table 2 for most stereo cameras now in use. The Sawyer View-Master Personal Stereo Camera has been omitted since it is of the fixed-focus variety. With this camera, follow the directions which come with it.

Space has made it impossible to list the footage settings and depth of field listings for lenses to which stereo attachments can be fitted. However, these can be computed from standard depth of field tables. Now let's see what we can learn from the table on page 55.

Notice that as we increase the distance of the subject to the camera, we can work at much slower speeds. With stereo cameras, whose maximum shutter speed is commonly 1/300 sec., we are obliged to back away from the action a sufficient distance to permit us to stop motion sufficiently for our purpose. However, the strong three-dimensional quality present in close action diminishes as the subject becomes more (Continued on page 108)

STEREO ACTION TABLES

Table 1

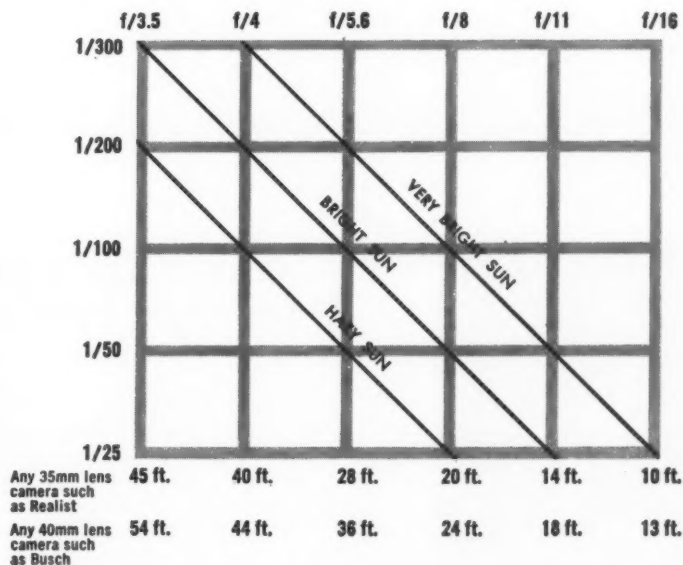
To find the speed necessary to stop action, use this table. Then find your proper lens opening and footage setting in table 2.

SUBJECT	PROPER SHUTTER SPEEDS								
	ACTION Directly across lens at a distance of			ACTION Diagonally across lens at a distance of			ACTION Towards or away from lens at a distance of		
	20 ft.	40 ft.	Inf.	20 ft.	40 ft.	Inf.	20 ft.	40 ft.	Inf.
Slow action: people working, talking	1/100	1/50	1/25	1/50	1/25	1/25	1/25	1/25	1/25
Medium slow action: children playing	1/150	1/100	1/50	1/75	1/50	1/25	1/150	1/25	1/25
Medium action: sailboats, musicians	1/200	1/150	1/100	1/100	1/75	1/50	1/50	1/30	1/25
Medium fast action: swimming, baseball, tennis		1/300	1/150	1/200	1/150	1/75	1/100	1/75	1/50
Rapid action: horses, autos, hockey, boxing.			1/250		1/250	1/100	1/250	1/150	1/50

Table 2

How to determine your exposure, footage setting and depth of field

1. Select the necessary shutter speed (such as 1/200) at the left side of Table 2.
2. Travel to the right along the horizontal line opposite this shutter speed until you reach a diagonal line corresponding to your weather and lighting conditions (such as Bright Sun).
3. Determine your lens opening setting by following the intersecting vertical line to the top of the chart (in our case this would be f/4).
4. Follow the same line to the bottom of the chart. Here you will find the proper camera footage setting to achieve the maximum depth of field. (If we used a Busch Verascope, we'd set our footage indicator on 44 ft.).
5. To determine your depth of field at this setting, halve this footage. Your depth of field will extend from this figure to infinity. (With our Verascope setting of 44 ft., the depth of field would be half 44 ft., or from 22 ft. to infinity).



simple ways to TEST YOUR LENS

by ALLEN R. GREENLEAF

A good lens is a pleasure to use, a piece of equipment to be proud of, a possession to hold firmly. A poor lens is none of these. Our concern here is to explain how to test a lens, so that you may be able to differentiate between a lens worth having and one to avoid like the plague.

To really "wring out" a lens, testing its performance completely, requires equipment that is far too costly for the average amateur photographer even to think about owning. Technical skill is needed to operate it and to evaluate accurately the results.

Also, we shall avoid those specialized lens testing charts which indicate how many lines per millimeter the lens will resolve. Considerable skill and judgment are necessary to make the tests and interpret the results correctly. Information about the resolving power of a lens in lines per millimeter is interesting to the amateur but inconclusive. The conditions of the tests differ entirely from everyday picture making conditions, and it is with the latter that we are concerned.

It is possible, however, to determine by simple, practical methods whether or not a lens is good enough to serve its purpose. It is useless to expect a wide open $f/2$ lens on a miniature camera to produce 11 x 14 architectural photos as sharp and finely detailed as prints of the same size made with a high grade $f/6.8$ lens on a 4 x 5 camera. Nevertheless, no matter what its purpose, every good lens should be able to meet certain standards, and if your lens can pass all these tests you have a good one.

One thing is most important—for every really *bad* lens there are many, many more which are badly adjusted to the camera. A lens of moderate quality but perfect adjustment to its camera will perform more satisfactorily than the finest optical masterpiece, if the latter is not in correct adjustment. That is why the lens-camera adjustment is stressed in these tests.

A



ALWAYS USE A TRIPOD OR OTHER FIRM SUPPORT

Never try to test a lens or camera with handheld exposures, even using high shutter speeds. Trip the shutter carefully, preferably with a cable release (*photo A*). Use a fine grained panchromatic film, such as Plus-X or Supreme in roll and 35mm sizes, Panatomic-X or Isopan sheet film. The subject should be moderately contrasty, photographed on a bright day. Fine-grain develop to moderate density and contrast.

PHOTOS BY JOSEPH FOLDES



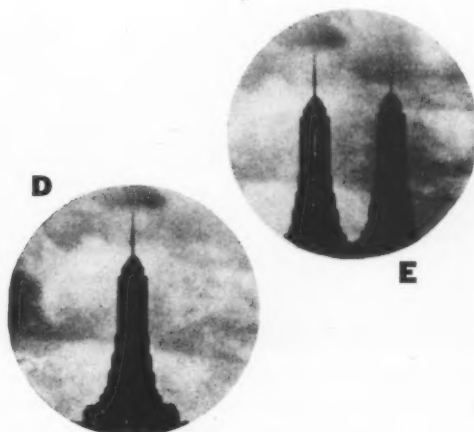
2 FIRST CHECK CAMERA'S INFINITY FOCUS

The lens of a general purpose camera is corrected to perform best in photographing distant objects, so the first and simplest test is to check the infinity focus. Use a detailed distant subject which covers the entire negative area. A large building or group of buildings at a distance of two or three blocks is an excellent target for a lens of 7 inches focal length or less. For a 50mm lens, such as is found on most 35mm cameras, the buildings may be as close as 250 feet. If the only target available is long and low, tilt the camera so that the row of buildings runs from corner to corner and make one exposure; then tilt it in the opposite direction to cover the other two corners of the negative area and make an identical exposure on another film frame (*photos B and C*).

Make exposures at the widest aperture and at each successively smaller aperture down to $f/22$, but no further. For each exposure adjust the shutter speed so as to get a negative of medium density. Examine all the negatives through a good magnifier of about 10 power or make careful enlargments of all of them (on an enlarger known to have a good lens) to the size desired.

3 TEST THE RANGEFINDER AT INFINITY FOCUS

While you are making the exposures to check the infinity focus, it is also appropriate to test the camera's rangefinder, if it has one. With the lens set to infinity according to the manual focusing scale on the camera or lens mount, the rangefinder should also come into focus for infinity. Pick a very distant, sharply outlined object, such as a flagpole, church steeple, or tall building. If the rangefinder is properly adjusted for infinity you should see a single complete image of the object in the rangefinder window (*photo D*). If it is out of adjustment for infinity there will be a double image (*photo E*) in a coincidence or superimposed image type of rangefinder, and an image broken into two separate halves if the rangefinder is of the split field type.



4 BRICK WALL IS TARGET FOR CLOSE FOCUSING TEST



Although a general purpose lens that is good at infinity can usually be counted upon to perform equally well at all the usual subject distances, the focusing mechanism of the camera is likely to be out of order. A large brick wall is an excellent place to check the camera's focus at distances closer than infinity. Be sure that the camera is set up so that the film plane is perfectly parallel to the wall. At widest aperture, make exposures at various distances from the wall (50, 30, 10 and 5 feet, for example). If the camera is of the reflex type, focus sharply with the aid of a magnifier; if it has a rangefinder, use it carefully. If the camera has only a distance scale, measure off the distance with a steel tape or rule (*photo F*). Scales on most modern American cameras, and many old and new German makes, give the distance from film plane to the subject. Some old cameras have scales computed from the lens to the subject. For the close-ups you may want to cover the wall with test charts. Several text pages from a well printed slick paper magazine will do if they are arranged to cover the entire negative area.

6 REFLEX CAMERAS HAVE SPECIAL PROBLEMS



In a reflex camera, whether it be a single-lens or twin-lens type, the image on the ground glass for focusing must be in exactly the same focus as the image projected on the film plane. If it is not, it is impossible for the camera to produce sharp pictures when operated and focused in the normal manner. It is a fact that on many reflex cameras the focus of the ground glass does not exactly match the focus of the taking lens. This may be due to improper manu-

5 MAKE ROUGH CHECK WITH MAGNIFYING GLASS



If you have sharp eyes and a good quality magnifier of 5 or 10 power, all of the infinity focus, rangefinder, and focusing scale tests described previously may be performed fairly rapidly as a preliminary check without exposing film. Exceptions are such cameras as the Leica which are so constructed that it is impossible to focus visually through the back of the camera. In addition to the magnifier you must have a piece of fine grained ground glass cut to fit exactly in the film plane of the camera and held in place with some cellulose tape (*photo G*). Also a dark cloth, not shown here, is needed to go over the head and ground glass for better focusing.

Check the camera visually at infinity focus, using a row of distant buildings as illustrated on *page 57*. At its widest opening the lens should project a sharp image over the entire negative area. Stop the lens down gradually and examine the image with great care at each stop. If at any stop the image is less sharp than at full aperture, and sharpness can be restored by refocusing, considerable spherical aberration is present and the lens is a poor one. If such a condition is apparent, confirm it by making a series of exposures as described on *page 57*.



facture, damage, or most frequently, unskilled repairs and tinkering with the ground glass. If when seen through the ground glass (*photo H*) the subject is sharp (*photo I*), but is unsharp (*photo K*) in the negative or when viewed through the taking lens with a magnifier (*photo J*) there is something seriously wrong with the camera. This is the most important adjustment on any single-lens or twin-lens reflex camera. Do not buy one that is out of focus.

M

7 TEST COVERING POWER ON OVERSIZE NEGATIVE

L

If you are testing a separate lens, or if it is possible to remove the lens from the camera without any trouble, it is very helpful to mount it on an accurately aligned press or view camera with ground glass focusing and interchangeable lensboard (*photo L*). If this camera makes a negative larger than that for which the lens under test is to be used, so much the better, as it is then possible to see how much reserve covering power the lens may have. This is important if the lens is to be used on a camera equipped with a rising front or tilt and swing adjustments. Here a second hand 75mm lens was mounted on a 4 x 5 camera and the complete image formed by the lens can be seen (*photo M*). Although this lens bore a famous maker's name its performance was terrible; at maximum aperture it failed to cover sharply even the $2\frac{1}{4} \times 2\frac{1}{4}$ negative area outlined in white. (The original 4 x 5 negative was enlarged to make this illustration and the white-marked area is enlarged proportionately.) To buy a lens of such performance would be nonsense.

8 HOW TO INTERPRET THE TEST RESULTS

Standards of sharpness: Presupposing that the lens is accurately aligned in the camera, there is no excuse for the failure of an $f/3.5$ or $f/4.5$ lens to cover the normal negative area fully and sharply, particularly at infinity. Any such lens that does not is not a good lens. If at widest aperture the image is sharp at the center but becomes symmetrically unsharp toward the edges (*photo N*), or if it is sharp at the center and also near the edges but is unsharp in intermediate areas, the lens is not good. If it will not cover the full negative area without being stopped down to a smaller aperture you might just as well get a better quality lens of smaller aperture to begin with.

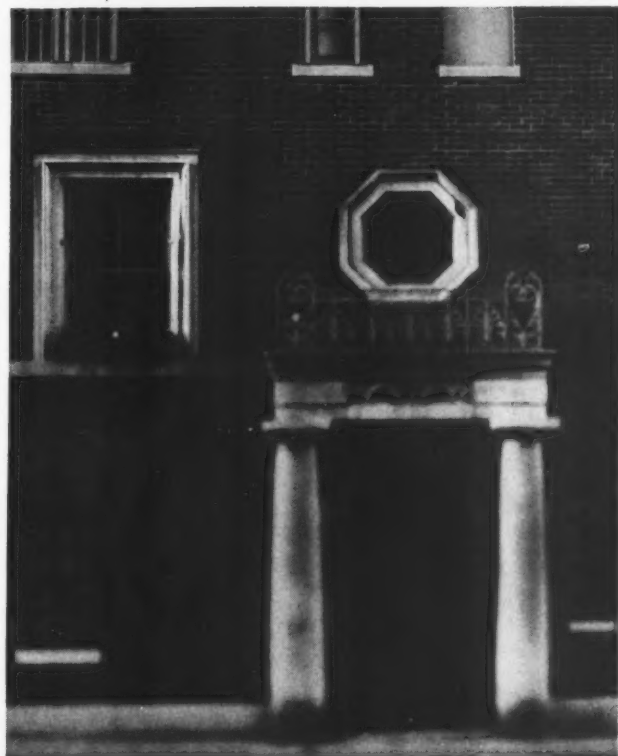
There is an exception here. In the extremely wide aperture lenses for 35mm cameras ($f/2$, $f/1.5$, etc.) considerations of maximum sharpness have been set aside somewhat in favor of the ability to take pictures under the worst possible lighting conditions. Many such lenses of good manufacture are noticeably less sharp at maximum aperture than when stopped down one or two stops. If you want that kind of speed in a lens you must be prepared to sacrifice some resolving power. So long as the quality of the image is reasonably and evenly sharp over the entire negative area, the lens may be performing as well as may be expected. One sharp spot in the middle and real fuzziness everywhere else is not acceptable in any lens.

Lens decentered or out of line: If the tests show that the lens produces an image which is sharp at the center, or at one side, and the sharpness falls off in an unsymmetrical pattern (*photo O*), there are at least two possible causes for the condition. One or more glasses of the lens may be decentered as the result of damage or due to poor manufacture. This is a major fault in a lens and if it can be repaired at all it requires the highest optical skill and expensive equipment to do it. On the other hand the trouble may be only that the front of the camera is out of line. If the entire lens can be rotated slightly in its flange it is possible, with careful manipulation, to detect any appreciable decentering of the elements. If the camera construction permits visual focusing with a ground glass and magnifier at the film plane this test can be performed in that way. Otherwise, film will have to be exposed.

Focus sharply on a well defined target such as a brick wall and note the point of sharpest focus on the negative area. If the lens is then rotated slowly and the position of sharpest focus moves, the lens is appreciably (*Continued on page 104*)



N

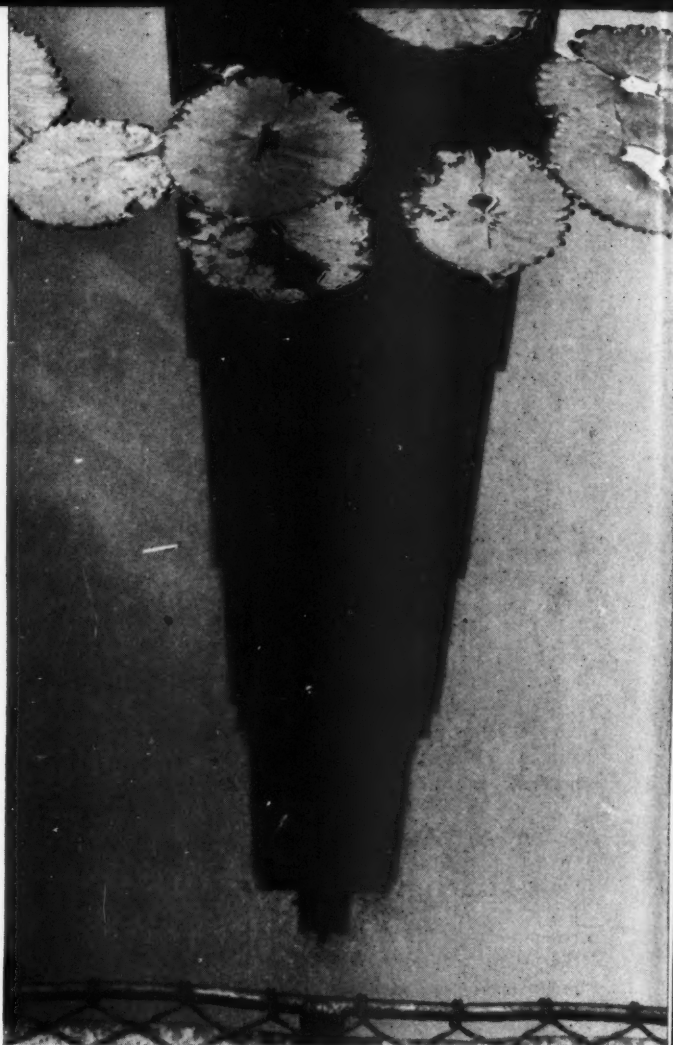


O

8 approaches to reflections

BY FRITZ NEUGASS

The inclusion of reflections in photographs is a trick almost as old as photography itself. In the 1860's Ducon du Hauron, a Frenchman, made a series of self-portraits in a distortion mirror. Today there is no salon without a picture of a peaceful lake in which some trees, a bridge or an old mill are reflected on the quiet water. Fashion photographers break models' faces into beautiful mirrored fragments, a news photographer captures runners speeding around a track and their images reflected in a rain puddle. If you will explore the more exciting possibilities of reflections, you will discover that straight photography—without double exposure, double printing or any darkroom tricks—will produce pictures full of mystery, peace, humor. The special equipment needed is a pair of eyes trained to see the unusual, extraordinary—even the supernatural. Here are eight such scenes—from the salon to the ridiculous.



WATER. Don't always look at the object, look at lily ponds, window panes, rain puddles. You may find something as paradoxical as this shot of the RCA Building, one of the world's tallest, sunken into a tiny lily pond. In many cases, I believe the use of the reflected image alone has much more impact than the double effect when the original subject is included.

WINDOW PANES. For this kind of shot: make sure the reflected surface is in shade, while the full light illuminates the scene to be reflected. The light value of the original street scene is quite different from that of the reflection since glass absorbs light. Expose for the reflection and print the street darker during enlargement to achieve the desired balance.



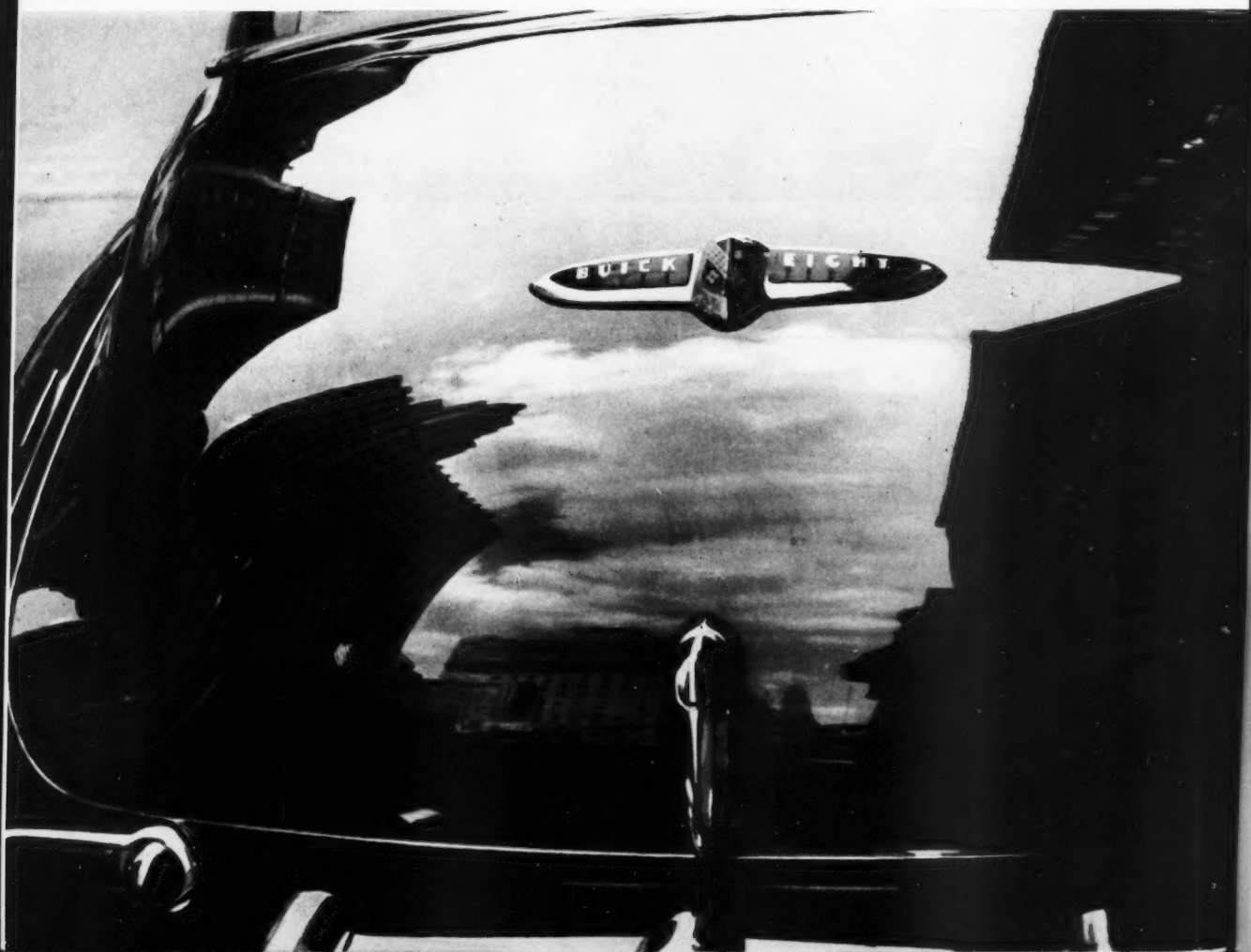
CONVEX MIRRORS. Along the Riviera convex mirrors are affixed to walls at traffic intersections. These mirrors are used to warn motorists of traffic coming around the corner. But I used one for a new view of an otherwise dull village. Inside my distorted mirror, you can see a reflection from the mirror on the opposite street corner. And there I stand, taking this very picture! A good example of how the everyday scene yields the supernatural.

MIRRORS. The polished mirror loses less light reflected from the original subject than the pane of glass, though you still expose for the reflected image. Make sure your models and the camera are at equal angles from the mirror. I simply told this group of boys to move to the side until they could see a reflection of my camera.



COMBINATION. Here are three kinds of reflections—night, window, wet pavement—all in one simple picture. Night reflections are especially good taken after rain. You get a fine play of light and dark areas at such times. Unless you have a very fast lens, you may have to use a time exposure for such a shot. However, this is the interesting kind of picture that can be made by straight photography on almost any Main Street.

AUTOMOBILES. Whether you have a Model A or a Cadillac, you will find the most exciting possibilities for reflections in the various parts of the automobile. Fenders, trunks, hub caps will open up new worlds for you. If you look at a well-polished car passing by, you will see a constantly changing picture of the landscape. Just move around a standing car and you'll see the same constant change that is, to me, much more exciting than reality.



(Notes on focusing: If you have a camera with a groundglass, your problem is simple since the negative is a duplicate of what you see on the groundglass. All you have to do is focus till you see the picture you want. If you have a rangefinder, focus it on the object you wish sharp. If you have a camera with a distance scale, remember that you are photographing the object and not the reflection. Thus, you must add the distance from the camera to the reflecting surface, to the distance from the reflecting surface to the subject. This complicated sounding formula very often results in an infinity setting.)

FREAK MIRRORS. While making test shots for a freak mirror assignment, I was astonished to find myself looking like a playing card with two tops and no bottoms. Some of these pictures look like caricatures, others like modern paintings with expressive elongated forms and fascinating curves and patterns in the background. Next time you go to a fun house, take along a camera.



LANDSCAPES. Country scenes can be made most appealing by adding water reflections. You may want the exact reflection of still water or the broken image of ripples. This picture would intrigue me even if I had discarded the "real" top half and printed only the bottom half.

WHAT CAN PSA DO FOR YOU?

An interview with PSA President Norris Harkness

By Arvel W. Ahlers

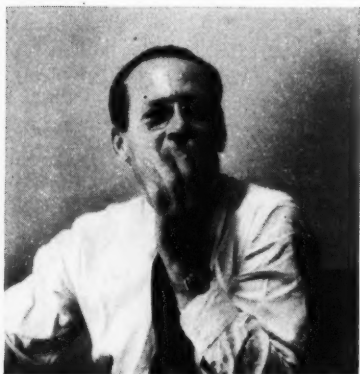
TEN YEARS AGO, "PSA" was an infant society with a hopeful but not-too-certain future. Today it is a robust young giant reaching across oceans for membership around the globe. To accommodate what will probably be the largest convention of photographers and photographic technicians ever to gather under one roof, PSA has this year taken over the facilities of the Hotel New Yorker, in New York City, for the entire week of August 12th through August 16th.

To what does PSA owe its steadily growing popularity? Over and beyond the fellowship it stimulates, PSA is basically a service organization. It has something tangible to offer everyone interested in photography, regardless of where he may live, or the level of skill he has acquired. In order to provide a better insight into what PSA stands for and how it operates, MODERN's editors arranged a question and answer interview with the President of PSA, Mr. Norris Harkness. The answers that follow were made by Mr. Harkness in response to our questions:

Q. What do the initials "PSA" stand for?

A. These initials are an abbreviation for the *Photographic Society of America*. This is a non-profit organization composed of some 6800 individual members, and about 625 camera clubs, most of which are scattered throughout North and South America.

Q. Are all members of PSA either advanced amateur or professional photographers?



ALL PHOTOS BY JACQUELYN JUDGE

Norris Harkness, President of PSA, was interviewed by one editor of MODERN while being 35mm Nikon-shot by another with Super-XX, f/2.8, 1/30 sec.

A. By no means. While PSA represents the highest skill level in photography, this skill level ranges from the box camera user to top laboratory experts.

Q. Supposing a reader of MODERN wants to join PSA. Must he show proof of his camera ability in order to qualify?

A. No, there are no qualification tests. Any Active Member of PSA can enroll a new applicant. If an interested person doesn't know an Active Member, an application form can be obtained by writing the *Photographic Society of America*, 2005 Walnut Street, Philadelphia, Pa.



Question: What exciting developments are taking place in PSA now? **Answer:** Expansion of our tape recorded program, development of the "grass roots."

Q. How much does it cost to join PSA?

A. A person living in the United States or Canada pays \$10 for a full year's Active Membership. In addition to receiving the Society's official publication (the *PSA Journal*) each month, this fee covers enrollment in a choice of any one of the Society's seven special divisions.

Q. You speak of seven special divisions. What is a "special division"?

A. Before I describe the special divisions, I would like to discuss the Society as a whole for a moment. Broadly speaking, PSA brings into close fellowship all kinds of people who share a common interest in photography. In other words, the parent body of PSA provides a common meeting ground for the sharing of knowledge on an overall basis. There is a limit, however, as to how much a technician interested primarily in film emulsions or lens construction has in common with



Question: What is it about PSA that inspires hundreds of people to devote so much time and talent to it? **Answer:** That's what I keep asking myself!

an amateur who makes pictorials or shoots home movies. For this reason, each division exists primarily as a service organization for an area of special interest.

Q. What are the seven divisions now in operation?

A. The seven major divisions thus far set up consist of: Color, Motion Picture, Stereo, Nature, Photo-Journalism, Pictorial, and Technical. Each division draws upon the knowledge of experts within its ranks to aid and encourage less-experienced members.

Q. Supposing a person who joins PSA feels he would like to participate in more than one division. Is this possible?

A. Yes. By paying a fee of \$1 each year, a member can enroll in as many divisions as he likes.

Q. What about the fellow who lives in a remote section of the country? How can he obtain personalized help with his photographic problems if there are no PSA members or affiliated camera clubs in his vicinity?

A. Practically every division has several plans designed to help members in remote areas. In addition to the *PSA Journal*, for example, members of the Color, Nature, Technical, Motion Picture, and Photo-Journalism divisions receive monthly or bi-monthly news publications without extra cost. The Color and Motion Picture divisions also maintain photographic reference libraries from which members may borrow; the Color division maintains (at no cost to members) a service for evaluating color print and film processes, projectors, and the like. Personalized picture analysis and criticism is available free, except for return postage, to members of the Color, Nature, Pictorial, and Motion Picture divisions. Picture loans of outstanding contemporary photography are available to individuals of four

(Continued on page 98)

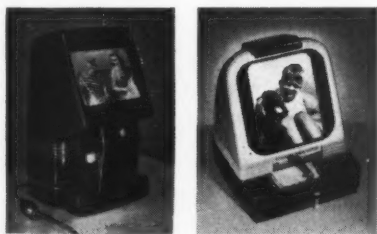
Summer over? It's really just beginning!

Maybe summer, and the summer's sun tan, are beginning to fade. But to members of the camera fraternity, summer's pleasures are only now beginning. For now we start making use of the shots we made . . . now we start re-enjoying our summer . . . now we begin sharing it with old friends, and the new friends the summer brought us.

If you shot Kodachrome Film . . . you'll need prints for your permanent collection, prints to send to your hosts and summer friends. And enlargements of your best shots as gifts (Christmas is just around the corner) or as decorations for your home. And to take care of your color negatives, a negative album is a common-sense necessity. Your Kodak dealer will help you set things up.

If you used Kodachrome Film . . . you'll want to keep your slides in order in a Kodaslide File. The Kodaslide Compartment File holds 240 Kodaslide or 96 glass-mounted slides, in twelve swing-out compartments. With index; price, \$3.94.

Then, having arranged your slides, there's the matter of showing them properly. For home viewing by a few, a table viewer is the answer.



The Kodaslide Table Viewer, 4X, shows your pictures blown up better than four times. A neat achievement in mahogany-toned plastic, \$49.50; case, \$15.50. The Model A Kodaslide Table Viewer is the aristocrat of viewers; gives you a good big, sharp, colorful image (on the order of 5 x 7 inches) and works beautifully even in a lighted room. Price, \$97.50; case, \$27.50.

Screen projectors are, understandably,



avored by many. The Kodaslide Merit Projector is the popular home-use job. It has an easy-to-use top feed for slides; 150-watt lamp, the full brilliance of which is utilized by the lumenized 5-inch $f/3.5$ Ektanon Projection Lens; and fills as large a screen as most homes require. For auditorium, church, or club presentation of your slides, the Kodaslide Projector, Master Model, is away out front. It will take a 1000-watt lamp if you need it, and keep cool, too. You've a choice of great lenses with which to "tailor" your projection to the actual needs. Price, governed by the lens desired, ranges from \$169.00 to \$246.00. Ask your Kodak dealer to put the Kodaslide Projectors through their paces for you.

Of course, the usefulness of your Kodaslide goes well beyond viewing or projection. You may have color prints and enlargements made from them. Good ones, too. Your dealer has the details.

Maybe your summer picturing was in B & W . . . Color enthusiasts to the contrary notwithstanding, black-and-white photography will always appeal because its users can so intimately and personally control all its manifestations, from exposure through development and, most engagingly, in enlarging.

Some of us, certainly, have yet to develop the last of summer's films. The Kodacraft Roll-Film Tank offers easily the neat-

est way through the development process. There's another version of the tank that handles two 35mm. or Bantam rolls at once; the regular model includes three roll aprons, for 127, 620, and 616 size films. After initial loading, you're out of the dark. Either tank, \$2.53; extra aprons, 40 cents.

With your negatives processed, their final full realization depends on enlargement. For your own work the Kodak Fluorolite Enlarger is the answer. Inspect one; it's a revelation in fine design and effectiveness. And it can be adapted to become, in addition to an enlarger, a versatile view camera for copying, small object photography, and so



on. The enlarger, less lens, \$99.50. The Kodak Enlarging Ektanon 4-inch, $f/4.5$ Lens is suggested for negatives up to $2\frac{1}{4} \times 3\frac{1}{4}$. Priced at \$29.20. You'll probably want a Kodak Masking Easel, too. Practically a necessity for papers up to 11 x 14. Price, \$9.60.

As to enlarging papers, the following two pages have a story to tell. A good story.

Any questions? Your Kodak dealer will be glad to oblige.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak

JOSEF A. SCHNEIDER



Experts' Choices For Fine Prints

No. 6 of an informative series...how leading exhibitors choose papers to fit their salon aims

JOSEF SCHNEIDER is an illustrator whose child studies triumphantly combine psychological and photographic skill. He exhibits chiefly to advertising agency art directors, his salons are the advertising pages of national magazines. Each of his prints must be perfect for its intended use, and in selecting paper, he exercises the same careful discrimination as in choosing and lighting his small subjects.

"Were I," he writes, "to make up some prints for Susan's mother's own personal use, I would use *Kodak Opal G* or *Opal R*. For presentation to a client, my first choice is *Kodak Illustrators'*

Special; the paper can take it and I really can make the print 'sing.' I use *Kodak Medalist Paper No. 3* if I need the added contrast.

"Frequently I need to make up a large number of prints for display purposes. I use *Kodak Medalist Paper* because it is fast and has terrific latitude. The tone values are superb. I do a lot of experimenting here, and really the *Opal*, *Illustrators'* and *Medalist Papers* 'do the job.'"

To keep children happy before the camera, Mr. Schneider says—give them raisins. It never fails. Susan (see right) has a raisin now.



OTHER veteran photographers will promptly approve Josef Schneider's selections. More salon prints appear on *Opal G* than on any other paper... *Illustrators' Special* has long been the darling of topflight commercial studios... and *Medalist*, a young and sensational member of the Kodak paper family, is swiftly moving up to rank with both.

Kodak Medalist is a paper specifically tailored to meet the serious worker's demand for a fast paper of exhibition quality, in a full range of contrast grades, adaptable to toning, easy to manipulate, with exposure-development latitude to permit close matching of negative and paper. Four grades, several surfaces. Elmore C. Adams' "Brush Burner" (to appear full-page later) is here reproduced from a print on white, high-lustre *Medalist J*.

FOR PRINT SUCCESS—PICK THE PAPER THAT FITS THE PURPOSE

"These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—*Kodak Medalist Paper*.

For rich neutral blacks in a top-speed paper—*Kodak bromide*, five evenly spaced grades and nine combinations of sheen, texture, tint, and weight.

For rich warm blacks in a moderate-speed paper—*Kodak Platino Paper*. Three printing grades.

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning—brown-black *Kodak Opal Paper*. One printing grade.

For *Opal* quality with twice the speed of *Opal*—*Kodak Ektalure Paper G*.

For *Opal* quality in a special fine-grained surface suited equally to exhibition and reproduction—*Kodak Illustrators' Special*.

For photomurals—*Kodak Mural R*.

For transilluminated prints—*Kodak Opalure Print Film* and *Kodak Translite Paper*.

For extra-fast printing and processing—*Kodak Resisto Rapid N*. It's as fast as Kodabromide; and its special base allows washing and drying in ten minutes.

And for contact prints—*Kodak Azo*, *Velox*, *Resisto N*, and others. Each Kodak enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers—tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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"Susan," Josef A. Schneider, New York, N. Y. Reproduction print on Kodak Illustrators' Special E (white stock with a special fine-grained lustre surface). The original print, of course, has a quality and tonal range that cannot be fully retained in ink-and-half-tone on high-speed presses. For other purposes, Mr. Schneider selects other Kodak papers (see facing page).

Kodak

F or Better Movies—



sure as shooting!

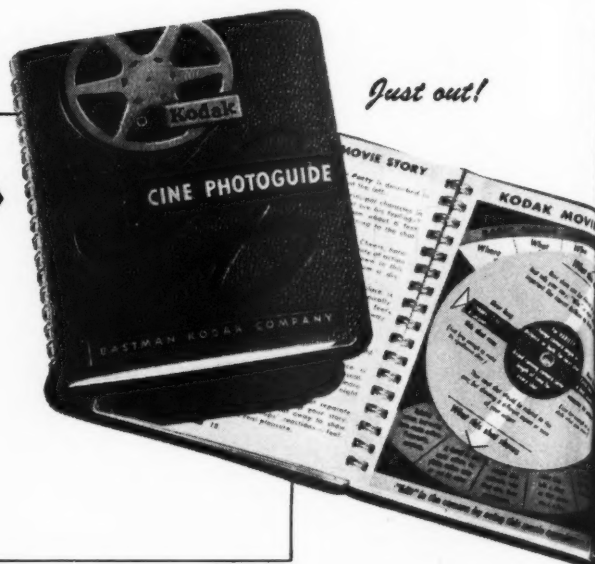


Completely revised!

"How To Make Good Movies" is the one movie-making book you will find valuable whether you have never taken a picture or have been making movies all your life. While it is a veritable encyclopedia of movie making, it is written in such a light and engaging style that you'll probably read its two hundred pages through at one sitting . . . and you will read and re-read it. In it is the know-how that you could accumulate otherwise only through years of experience. You'll like its hundreds upon hundreds of "show-how" pictures—many made directly from the reels of other movie makers. And even if you've never shot a foot of film and are only at the "I-think-I'll-get-a-movie-camera" stage, you will find it a dollar-saving guide in helping you choose the best camera for your particular needs! Only \$2—at your Kodak dealer's.

The remarkable new "Kodak Cine Photoguide," once you have used it, will accompany you wherever you travel with your movie camera. Measuring only 4 x 4¾ inches, it fits easily into pocket, purse, or camera case itself. Thumb-indexed, the facts you want are easy to find the instant you want them. It contains 14 information-packed pages on exposure under the widest variety of lighting conditions, with two easy-reading dial computers—one for daylight and one for indoor use—with Kodachrome or black-and-white film. There are 13 pages on lenses, including a Depth-of-Field Computer, and Effective Aperture Computer, plus four pages of useful charts.

Here, too, for the first time, in the four pages on story organization, is the remarkable "Kodak Movie Organizer," on which you dial for the elements that will help you make every movie you take an interest-compelling story. Price, only \$1.75 at your Kodak dealer's.



Just out!



don't forget CINE-KODAK FILM! For best movie results—every time—choose Cine-Kodak Film . . . Kodachrome or black-and-white. Your Kodak dealer has it for you—now.

Prices are subject to change without notice.

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EASTMAN KODAK COMPANY, Rochester 4, N. Y.

the Camera Clubs

by MABEL SCACHERI



When the school bell rings in September that's the signal for camera clubs to start the new season of meetings, lectures, demonstrations, and debates about who broke the big rubber developing tray.

Usually the first official meeting is held rather late in the month, to avoid that final fling of summer heat. But the club's officers and board of directors really should have an earlier session—sort of a fall housecleaning deal. If the club has a darkroom, this is the time to check over the equipment, see what needs to be replaced, and pour out that gallon of demitasse-colored developer somebody left sitting around.

Try to get a bang-up speaker for the first regular meeting of the year, to insure a large turn-out and get things off in a burst of enthusiasm—unless, of course, your club is extra-gabby—more social than serious. Some program chairmen have told me that when members meet again after vacation trips all they want to do is talk. "How are ya? Where've you been? Wait'll you see the stuff I shot in the Rockies..." That is all you can get out of the gang. Well, you know best. You decide what kind of meeting to hold for a starter.

First find a place

It may be that the first job on the agenda is to look for a new meeting place. Some clubs grow so fast that I've known them to have three or four meeting places in less than a year. If your club has outgrown last season's quarters, of course the officers must spend some time early in September scouting around. You can do worse than choose a spacious but dark apartment, not so good as a place to live, but fine for a group that shuns the light anyway.

You may have to do your own decorating in this gloomy spot. Then the first move in the right direction is to send out postcards or telephone for volunteers. I could mention several clubs which had more fun than kittens in a knitting basket, just slapping paint on the walls of the new hangout. I heartily recommend the new rubber-based paints for this job. They are washable and resistant to chemicals and rough use.

When the club actually convenes for its first regular session, the president often asks for suggestions. "What should the club do differently this sea-

son? Anybody want any special kind of program?" He either gets dead silence or screwball ideas. Thinking is not done by crowds, and griping is usually done in groups of twos and threes.

The officers will get further if they talk over plans, work out some new ideas, report mutterings heard last season. "Joe thinks we need more demonstrations and less yak-yak. Bill says Hank is a darkroom hog—in there all the time. Nobody else has a chance. And Marcia and Edith are darned sick of cleaning up the darkroom without help from anybody—didn't join the club to be charwomen."

Work out procedures to deal with these problems, and then present these suggestions to the club for a vote. The members will discuss specific ideas and plans. They will rarely volunteer any useful suggestions. Instead, they will give you some very fine bum steers.

"Let's have some special meetings, just for people interested in flower photography, or photomicrography," they'll say.

Don't let them get you into any such splinter meetings. You will find either that the very people who said they wanted these special sessions don't show up, or else the whole club turns out and you might as well have had a regular meeting on the special subject. This I have seen happen time and again.

The only special meeting that sometimes works is a course for beginners. You may find it pays to set aside an extra night a week and have some of the more experienced members teach the tyros basic photography. *Don't do this for free.* It's a rare club that can make a go of free instruction. When a guy gets something for nothing he usually sets just that value upon it. So charge a small fee and add it to the club treasury, unless this is contrary to club policy. Nothing is more infuriating than to rig up a good basic course, urge various busy guys to teach it, and then have the beginners who yammered for the course stay away in droves.

At the first meeting of the season it is next to impossible to have a print contest. Nobody has the stamina to make prints on a warm evening in September. Maybe in the northern states it would work, but not in most of the country.

Here is an idea, however. Why not,

by postcard, tell the members to have a print made commercially? Maybe even have a roll of film developed in a lab instead of by the picture-shooter himself. Show these pix at the September meeting, and ask the members to bring the negatives along, too.

Then, if you have a darkroom, get a good print-maker to go out there and make a first-rate print. Compare it with the commercial job. A top-shelf amateur can usually make a better print than the fellow who bangs them out commercially and just can't afford the time to fiddle around with fancy print control, burning in, dodging, etc.

Many beginners don't realize the difference between commercial and home cooking, so to speak. September would be a good time to drive this point home and get them interested in learning to make good enlargements. If the club has no darkroom, then set the thing up by getting two or three negatives from members—have prints made commercially—then let Pete the Printing Professor do his stuff with the negs at home. Show the difference at the club meeting.

How about a dealer?

Another easy first-session program is this. Invite a local dealer to bring some of the newer equipment and discuss it. Oh sure, some stiffneck will protest that the club is going commercial—that the dealer will just "saw off" a sales talk. Nuts! The dealer, if he is like the ones I know, will welcome the idea of really presenting in detail the ins and outs of some camera or enlarger or meter or tank. He will feel the club is a group more enlightened than the run-of-the-mill snapshooter. And here the members have a chance to present their point of view about merchandise, too. There ought to be closer contact between buyer and seller in photography.

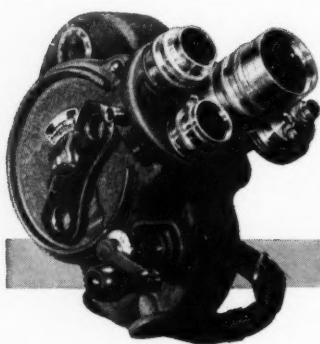
The dealer might also put in a few minutes discussing camera care and repairs. Most of the members, after a vacation trip, ought to have their equipment checked up, although the beginners may not know this. Gosh, I once poured a tablespoonful of sand out of a camera which the owner said he had given loving care all summer. Not to mention the time a repairman fished a wire hairpin out of my twin-lens reflex! It had been working swell, too, hairpin and all. I just gave it to the guy for a routine check-up.

The dealer might demonstrate how to clean an enlarger—remove the condensers, and wipe off that two inches of grime which possibly has resulted in harsh words about that enlarger. Ask him questions, too. New products are coming out all the time—print dryers, enlargers, lighting units and gadgets—you can't keep up with them all, but the dealer knows.—THE END.

EDITOR'S NOTE: Free booklets on how to start a club and keep it rolling are available again. MODERN PHOTOGRAPHY, 251 Fourth Ave., N. Y. 10, N. Y.

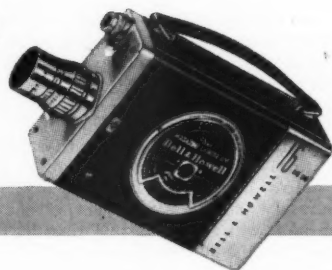
70-DL

The Cameraman's Camera! It's the Bell & Howell 70-DL, famous wherever movies are made. With 1-inch f/1.9 Bell & Howell lens only, \$365.50.



200

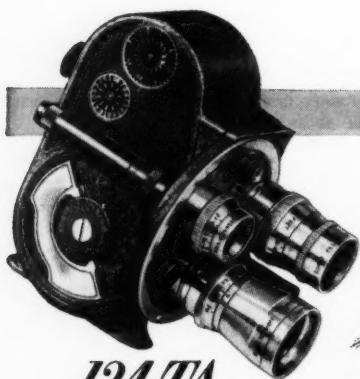
The new Bell & Howell 16mm magazine loading 200. Winner of the Motion Picture Art Directors Award! With 1-inch f/2.5 Bell & Howell lens, \$189.95.



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*makes it fun
to make movies!*

Dr. Cinema Says . . .

**Leave pictorialism in salons;
Motion pictures need narrative.**

Some of the most beautiful movies—pictorially speaking—I ever saw were shown by a recent visitor to my neighborhood. This fellow had been to the Gaspé peninsula and had shot a quantity of 16mm color footage while there.

No question about it—the man has an eye for pictorial beauty. Practically every scene was powerfully and pleasingly composed. But about half way through the presentation I found myself thinking, “Okay, so it’s lovely—I wish I’d been there—but that’s all of it we need for now.”

What was lacking in these films? I think the trouble here was summed up several years ago by Herbert McKay when he said something to the effect that still photography is basically pictorial, while motion pictures should be essentially *narrative*. The first statement’s debatable, but I think the second is unchallengeable.

Recall for a moment some of the best motion pictures you’ve seen, particularly those in which scenery and pictorial effects were prominent. You may remember the excellence of the scenic shots, but they were not basically what made the films outstanding. This was accomplished by story interest. That inspiring Western scenery was nice, but the stagecoach and Indians were what kept you on the edge of your seat. Those shots of the Colosseum (real or faked) were interesting, but what pulled you into the Bijou that night was the chariot-race sequence, with Ben Hur and the boys driving like rush-hour motorists. The African veldt is interesting scenery, but it’s downright gripping when you know that Trader Horn or Stewart Granger is playing peek-a-hoo with a grumpy lion in those weeds over there.

Admittedly, the Gaspé is not the setting for such violent action, but you can do a lot by using fellow tourists and co-operative natives in piecing out simple narrative bits.

The beautiful Gaspé films I mentioned might almost better have been color slides instead. There was motion in them, yes—clouds moved across the sky, vegetation swayed in the breeze.

Here was a series of animated scenics. There had been no attempt to tell a story. There had been no try for continuity, or tempo, or juxtaposition of long, medium, and close shots.

Let’s take an imaginary situation and kick it around briefly. Here’s a pine-bordered lake, with mountains in the background. Excellent pictorial material, and certainly worthy of a few seconds’ exposure just as a scenic. But don’t just shoot this and head back to the car. See if you can’t film a motorboat or a canoe putting out from a nearby dock. Cut to a head-and-shoulders close shot of a gal waving to people in the departing craft. Then back to the boat or canoe, where somebody is waving in return. No need to make a production of this bit—let it finish with the boat disappearing into the mountain-decorated distance. You’ve certainly given your scenic material a fair shake, and you’ve also injected just enough of this narrative quality to hold interest.

Pictorialism for its own sake has its rightful place of honor in the still-picture salons. In movies it should play a supporting role most of the time. As a movie-maker you should try to attain fair technical ability plus an eye for artistic grouping, as soon as possible. (Good composition helps any picture, movie or still.) Thereafter, consider these qualifications as tools to be used with imagination in turning out films which really move.—THE END

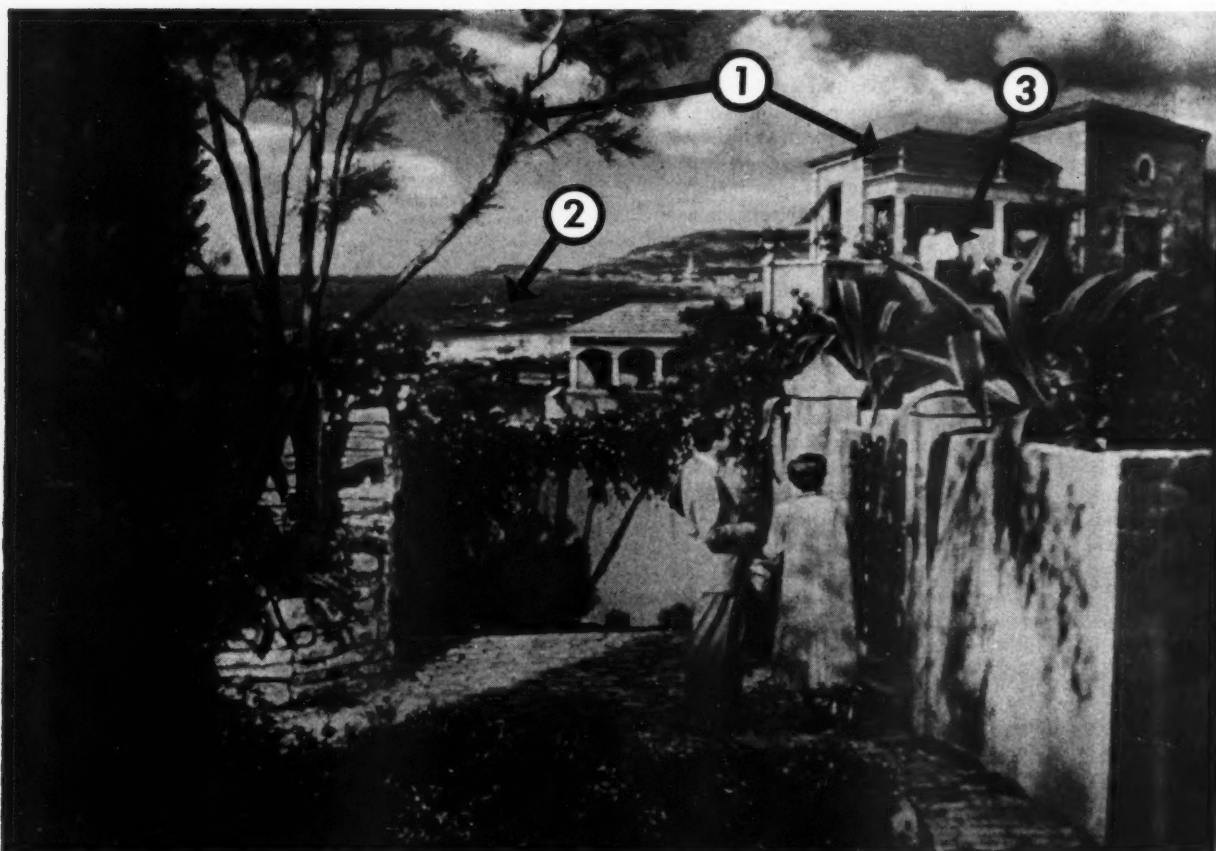
MOVIE SECTION

tricks of the

OPTICAL PRINTER

by WILL LANE

Papier-mâché garden walls and a few plants from the greens department provide tropical atmosphere for Bette Davis and friend. Note that there is no background and the trees at left have only trunks but no foliage or top.



A final frame from the optical printer looks quite normal and natural. But areas 1, 2, and 3 were all added artificially.

The scene top is masked as the optical printer copies the original negative. This is done by placing a piece of opaque tape across the printer's aperture. Tape is torn irregularly to provide a separation line easier to blend.



HOLLYWOOD, NOW MORE THAN EVER, is the home of some mighty miraculous screen stunts. A producer thinks nothing of demanding "impossible" fantasies.

The most important work of the trick effects departments these days, however, is not creating the incredible, but rather in providing the possible. For example, consider the Bette Davis picture, *Payment on Demand*. The script called for Miss Davis to walk across a lush, tropical landscape with a friend. In the distance, mountains and ocean appear.

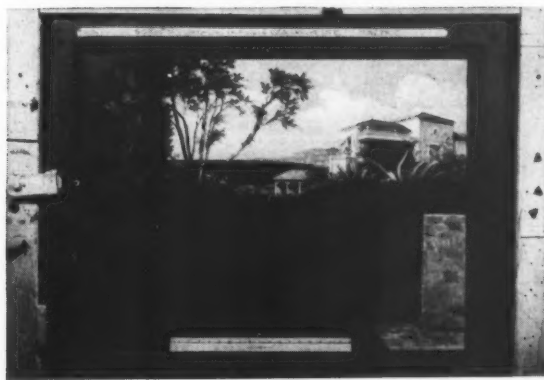
Beautiful, isn't it? And if you are the producer you can have it too. You may shell out \$25,000 or \$35,000 for one scene of less than a minute.

Instead, if you are at RKO Radio Pictures Inc., you pick up the phone at your elbow and call the special effects department and the pioneer in trick photography, Linwood Dunn, A.S.C., whose latest toy is his Acme Optical Printer.

Basically, an optical printer is a motion picture copying camera. Tricks, and even fades and dissolves, are no longer done on the original negative film.

The printer consists of a motion picture camera at one end of a stand, facing a motion picture projector. The film being copied runs through the projector and as each frame reaches the aperture, it is illuminated by a light behind it and photographed. Its tricks are almost bottomless. It can make fade-ins and fade-outs, dissolves and wipes, it can zoom to a closeup, dolly, produce slow or accelerated motion, reverse action, freeze action or double expose. For the scene in *Payment on Demand*, it was decided to combine stock footage and a painted backdrop with the foreground action. How this was done is explained in the accompanying pictures and text.

1. Sky, a tree and a villa are painted on a piece of glass about 3 ft. wide. Where the ocean and doorway will appear, glass is left blank. The real ocean footage will make the hand painting seem alive. It will be impossible to detect.



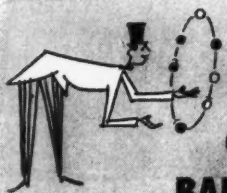
2. The real ocean is now filmed for rear projection on the hand painted glass. The studio is careful to duplicate the proper type of coastline in order to make the resulting surf and sandy beach thus geographically correct.



3. The doorway was filmed in the studio. Then both doorway and ocean were rear projected onto the glass painting while the optical printer recorded this upper part of scene on the yet unexposed portions of the film.



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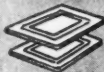
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HINTS FOR USING YOUR MOVIE TRIPOD

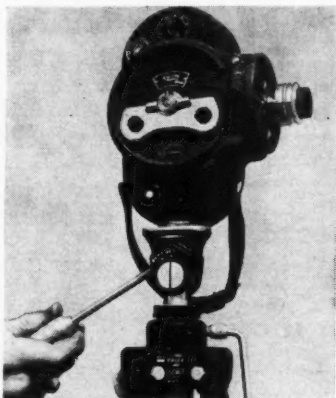
TEXT BY EMIL BRODBECK



1. Disregard pan handle. Use tripod by grasping camera only for smooth pan shots. Fold small cranks away.



2. Forward tripod leg should point in direction action will end. Straddle leg. Rotate body when panning.



3. For best results, your camera, pan-head top plate and tripod head should all be level when you pan.



4. When setting up tripod, make forward leg ½ in. longer than rear two. Rear legs then spread more easily.



5. Now let's move the tripod. First, lock camera in position facing the front leg. Bring three legs together.



6. Then, while holding rear legs with one hand, grasp forward leg with forefingers. (Continued on page 82)



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1. Changing bag packs into compact, convenient roll.



2. Not a beer jacket but a changing bag spread out.



3. Zippered up, equipment inside, hands in place.

try using a CHANGING BAG

by JOSEPH FOLDES

Were you ever stopped in an ideal shooting session for lack of a darkroom? Ever run out of loaded holders or film cassettes at the wrong time? Ever suffocate in a closet while loading a developing tank? Ever find your film stuck midreel in your camera? Most everyone has, and a changing bag—a portable darkroom—is the answer.

A changing bag is a light-tight, double-layered opaque cloth envelope, double zippered at the bottom so it can open wide. At the top are elastic-wristed sleeves through which you can put your arms. Light-sensitive negative material keeps safely. Available in sizes from \$6 to \$9, the largest will take 8 x 10 holders and developing tanks comfortably. It rolls up small, fitting into a gadget bag.

Holders are a constant problem if you use cut film or cassettes. With a bag you can reload at once, putting exposed film in the box or can just emptied. Sometimes immediate developing is helpful. You may have no chance for retakes, and want to make sure of what you have. With a bag you can load film into the tank most anywhere, develop at once, and be certain. Remember when your film jammed or rewinding spool didn't catch? You had to untangle the film and lose shots or just forget pictures until within reach of a darkroom.

Many summer trips are yet to come. Take your darkroom with you. (Though guaranteed lightproof in bright sun we advise using a changing bag in shade for safety's sake.) They are staple equipment for professionals. Often amateurs have similar problems but no bag. Try one, and save trouble and temper.—THE END

4. Bag open showing tank open, hands reeling film.



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f3.5 Hallar, X-synch	152.50	124.50
Zeiss SUPER IKONTA A, f3.5 Tessar (mtr)	161.00	99.50
Zeiss SUPER IKONTA A, (mtr), f3.5 Tessar, X-synch	161.00	109.50
Zeiss SUPER IKONTA B, (mtr), RF, f2.8 Tessar X-synch	236.00	179.50
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TRIPOD HINTS

(Continued from page 78)



7. You should now be holding each of the rear legs with one hand, the forward leg locked by forefingers.



8. Lean tripod back against shoulder, swing legs up and outwards to have control of tripod in transit.



9. When you reset tripod, set forward leg first, spread rear back and apart. Check level over tripod top.

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SECOND PRIZE \$15. Remember the article about Pat Hall (Dream Job, Aug. issue)? This is how Pat appeared in the Rolleicord lens of amateur artist-photographer Harry McNaughton of New York. 1/50 sec., f/5.6, Super-XX.

MODERN PHOTOGRAPHY'S MONTHLY CONTEST

FIRST PRIZE \$25

SECOND PRIZE \$15

THIRD PRIZES \$10

A number of readers have told us that a suggestion made in this column several months ago has given them an altogether new slant on their picture-making. The suggestion was this: a picture made for the family snapshot album is a personal thing which may be of deep interest to relatives and close friends—but may not appeal to strangers who do not know the people or scenes involved. One way to find out whether a picture has wide appeal to others is to place an enlargement on your wall. Do not draw attention to the picture and disregard—just this once—the favorable comments made upon it by relatives and close friends. Listen to what casual friends or complete strangers say about it. If enough un-biased people notice and like the picture, you can be pretty sure it possesses universal appeal. If no one notices it, put up a different picture and try again.

Anyone is welcome to submit as many black and white prints of any subject matter as he likes to this department. Be sure to include full technical data and return postage with each submission.

MODERN PHOTOGRAPHY, 251 Fourth Ave., N. Y. 10.



THIRD PRIZE \$10. This Japanese boy and his kitten were photographed in bright sunlight by Captain Richard Patterson, USMC, of Cherry Point, N. C., with a Rolleiflex. The exposure was 1/250 second at f/11 on Super-XX film.



\$25 FIRST PRIZE. Ralph Nomsen of Los Angeles went to great pains in making this sunset silhouette at Pacific Palisades. With a red filter over the lens and his Ciroflex on a tripod, he had friend wife supply the human interest. Exposure was 1/50 at f/5.6 on Super-XX. The ship is a cardboard cutout carefully burned-in during enlargement.



THIRD PRIZE \$10. Richard Price of Walterboro, S. C. combined flash with overhead floodlight for this Speed Graphic portrait of a neighbor's child. Expression courtesy of uncooked corn. 1/10 at f/5.6, Super-XX.



THIRD PRIZE \$10. Bill Jerig of New York was passing a vacant lot when he noticed this excavation work. Dog declined to comment upon purpose of digging. Jerig made several Rollei candids on Plus-X, each 1/500 at f/11.



MASTER REFLEX PHOTO BY SLIM AARONS f/8 1/250TH SECOND

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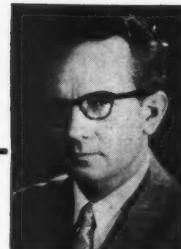
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What's Ahead?

by LLOYD E. VARDEN



What about plastic lenses?

A perennial question in photographic circles is "When will plastics be employed for lens production?" The question itself is not quite proper because glass is a plastic: perhaps the oldest. But in modern usage, a "plastic" is thought of as a synthetic resin of one type or another, of which there are hundreds in use today.

It was a natural step to turn toward plastics when war demands created a shortage of optical glass. A mad search ensued for suitable substitutes, as evidenced by the comprehensive investigation conducted by the Polaroid Corporation for the National Defense Research Committee, published as O.S.R.D. Report No. 4417. Of the 100 odd polymers critically examined only a few were considered suitable, none of which was adopted for the manufacture of photographic objectives. For accurate lens components polystyrene and polycyclohexyl methacrylate were found to be the most desirable, but even these had shortcomings. Polymethyl methacrylate, commonly known as Plexiglas or Lucite, was not considered suitable for critical application.

Here is the most recent evaluation of plastics for lenses

In spite of everything that optical designers have found undesirable about plastics for good quality photographic objectives, photographers seem unable to understand industry's reticence in adopting such an abundant and inexpensive raw material, at least in part. Actually, the optical industry has not been asleep. The search for a good glass substitute continues, and wherever plastics offer advantages they are used; e.g. in optical viewfinders of inexpensive cameras.

The proceedings of the London Conference on Optical Instruments published in 1951 contains an up to date evaluation of plastics in optics. From this it is apparent that not much progress has been made in the most recent years. Dr. R. Kingslake of the Eastman Kodak Company in his chapter entitled "Some Recent Developments in Photographic Objectives" tersely sums up the situation as follows:

"In spite of the wide range of transparent plastic materials now available, very little use has been made of plastic optical components. One reason is that plasticity is just what is not wanted in lenses. To remove all signs of striae and inhomogeneity in a plas-

tic lens is harder than in glass, and it generally requires the plastic monomer to be polymerised in the lens mould. Even then, shrinkage and moisture absorption cause a significance change in the properties of the lens with time, and the high temperature coefficients of refractive index and of thermal expansion cause a plastic lens to vary widely in focal length with temperature."

Further on he states, "Unfortunately, too, there are no plastics which are equivalent to barium crown glasses with a high index and a low dispersive power. On the whole, there appears to be very little in favour of plastic lenses and much to be said against them."

H. C. Raine of Imperial Chemical Industries, Ltd., giant plastic manufacturers of Great Britain, gives no greater hope for "plastic glasses" in his special chapter on this subject. The range of optical properties in available plastics should, he states, permit the manufacture of achromatic doublets. That represents very meager competition to optical glass in the photographic objective field.

An important point brought out by Dr. Raine is that all glass-like polymers are, without exception, attacked by some chemical reagents. The reagent may swell the plastic or dissolve it completely. Even water vapor, which is unavoidable, is absorbed by a great number of plastics, causing a change in refractive index and surface contour of the material.

It looks as though we are stuck with the age-old plastic glass for the time being. It hasn't so many disadvantages after all.—THE END.



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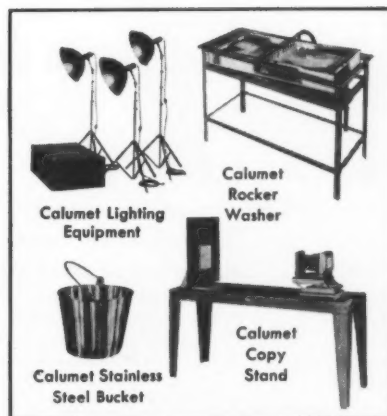
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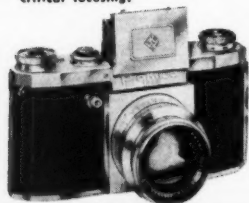


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salon calendar

*1ST MOSTRA INTERNAZIONALE DI FOTOGRAFIA ARTISTICA, TURIN, ITALY. Closes September 5. Exhibit, September 27-October 9. Fee, \$1 for 4 prints. Write Societa Fotografica Subalpina, 25 Via Bogino, Turin, Italy.

*27TH ANNUAL EXHIBITION OF PHOTOGRAPHY, MUSEUM OF FINE ARTS, HOUSTON, TEXAS. Closes September 15. Exhibit, October 12-26. Fee, \$2 for 4 prints, with form to be in hand September 10. Write Museum, Main and Montrose Blvds., Houston 5, Texas.

*8TH BATH (ENGLAND) INT. PHOTOGRAPHIC EXHIBITION. Closes September 16. Exhibit, October 4-25. Fee, \$1 for 4 prints or 12 slides or \$1.50 for combined entry, in two sections, pictorial and/or record. American and Canadian entrants write R. H. Kasabian, 59 Coles Ave., Hackensack, New Jersey.

*SANTA BARBARA (CALIF.) INT. EXHIBITION OF NATURE PHOTOGRAPHY. Closes October 18. Exhibit, November 1-10. Fee, \$1 for 4 prints and/or slides. Write Wm. A. McBride, 1222 1/2 State St., Santa Barbara.

*9TH CHICAGO INTERNATIONAL COLOR SLIDE EXHIBITION. Closes October 18. Exhibit, November 8-9, 15-16. Fee, \$1 for four. Write A. W. Papke, Chairman, 4106 Gilbert Ave., Western Springs, Ill.

*4TH ALL-STEREO COLOR SLIDE EXHIBIT. Closes November 15. Exhibit, December 5-8. Fee, \$1 for 4 transparencies glass-mounted in Stereo Realist mount or identical 1 1/2 x 4 projection standard. Make fee checks payable to Chicago Lighthouse for the Blind, sponsor of exhibit. Write Geo. W. Blaha, 4211 Harvey Ave., Western Springs, Ill.

*13TH INT. PHOTOGRAPHIC SALON OF JAPAN. Closes November 14. Exhibit, January 15-22. Fee, \$1 for 4 prints and/or 6 slides. Write Sec'y, Photographic Salon of Japan, Asahi Shimbun Bldg., Yurakucho, Tokyo, Japan.

*21ST MINNEAPOLIS INT. PICTORIAL PHOTOGRAPHY AND 5TH COLOR SLIDE EXHIBITION. Prints close January 13. Slides close January 19. Fee, \$2 for 4 prints; \$1 for 4 slides. Write Warren Anderson, 123 South 7th St., Minneapolis, Minn.

*Follows P.S.A. practices.



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New photo books

DYNAMICS OF THE FILM, by Joseph and Harry Feldman, 255 pages, 26 photographs. Hermitage House, Inc. Price \$3.50

Are the movies art? Can they be looked at objectively as one can look at the work of a painter or sculptor, apart from the actual story line?

Joseph and Harry Feldman are positive that they can be. They also feel that movie audiences lose a great deal of enjoyment that movies can afford because audiences have not trained themselves to regard the motion picture as an art form.

In *Dynamics of the Film*, the authors, both professional movie critics as well as prominent attorneys, dissect the movies artistically to see what makes them tick.

The motion picture is discussed in terms of film technique, composition, acting, rhythm and sound.

The Feldmans' explanation of the motion picture's ability to condense or expand special relationships as well as time relationships in a style only available to this particular medium is fascinating. So is the authors' discussion on the violent differences between the exaggerations of the motion picture, the stage and actual life.

Each discussion or explanation is clearly illustrated, either by use of actual movie scenario excerpts or dialogue.

Dynamics of the Film is unquestionably one of the finest and clearest volumes ever written on the motion picture.—H. K.

MASTERPIECES OF VICTORIAN PHOTOGRAPHY, by Helmut Gernsheim, 107 pages, 103 plates. Phaidon Press. Price \$6.

At the Festival of Britain, an exhibition was held at the Victoria and Albert Museum in London of material from the extensive and superb photographic collection of Helmut Gernsheim—whose name is familiar as a photographer and as the author of books on the photographic work of Julia Margaret Cameron and Lewis Carroll. Over the past six years Gernsheim has formed an historical collection which he hopes "may one day form the nucleus of a National Museum of Photography." For last summer's exhibition he selected 520 items from his collection to show the development of picture taking in Great Britain from 1840 to 1900.

The exhibition closed last October, but fortunately two publications enable us to see some of the pictures which were shown. A paper-bound catalog, with seventeen illustrations, was published by the Arts Council of Great Britain, and the Phaidon Press has brought out a book with seventy-eight reproductions selected by him. The book, which is handsomely printed, is distributed in the United States by Oxford University Press.

In addition to the work of the masters, many photographs by names which have been forgotten by all but specialists have been reproduced. There are, for example, daguerreotype portraits by Antoine Jean Claudet, who learned from Daguerre himself, and John Edwin Mayall, the Philadelphia daguerreotypist who went to London in 1845 and became a leading portraitist. There are calotypes by Philip Delamotte, Thomas Keith and John Shaw Smith. There are prints from collodion negatives by Francis Bedford, George Washington Wilson, Francis Frith and William England, fabulously successful photographers of landscapes, cities and historic buildings, whose views sold by the thousand. Brief biographies, crammed with information on the photographers represented in the exhibition, make the catalog a particularly useful reference work. Many of the biographies are reprinted in the book.

In his introduction, Gernsheim writes upon the influence of photography on painting. He shows that a much wider use was made of the camera by artists than has generally been supposed. It is unbelievable that art historians almost to a man blindly turned their backs upon photography and have refused to consider its influence. Yet the whole course of painting underwent a revolution following the publication of the inventions of Niépce, Daguerre and Talbot. C. H. Gibbs-Smith of the Victoria and Albert Museum writes in a foreword, "No one with moderate sensibilities would claim that pictorial photography as a whole can rival the achievements of painting with its infinite reach of creativeness." Happily Gernsheim in his text corrects this prejudice by pointing out that "the true artist produces works of art no matter what his vehicle of expression; whether he be painter, sculptor, or photographer, he will stamp the impress of his creative powers upon his productions."—Beaumont Newhall

MODERN CONTROL IN PHOTOGRAPHY, edited by John Erith. 216 pages, many illustrations. Available through Rayelle Foreign Trade Service. Price \$5.

John Erith has edited an excellent volume covering such subjects as Control in Portraiture, Control in Commercial and Industrial Photography, Control in Color, in Theater Photography, in Fashion, in the Dark Room. Unfortunately, it's all British control. No attempt has been made to find and list acceptable U. S. substitutes for British equipment, terminology or photographs. Advertising photography in Great Britain also differs greatly from that practiced here.—H. K.

All of these books are available through MODERN PHOTOGRAPHY Book Store, 251 Fourth Avenue, New York 10, N. Y. Remit price as indicated in review by check or money order. A free catalog of photographic books carried by MODERN can be had from the same address.

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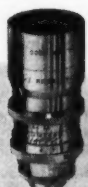
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FLASH OUTDOORS

(Continued from page 45)



For color you need to know the exact distance between your subject and the flashbulb. I measure each color set-up to the inch with a retracting steel rule secured to the bottom of my flashgun.

COLOR: USING FLASH AND SUNLIGHT

In black-and-white photography the distance between the flashbulb and the subject isn't too critical. Being a foot off one way or the other will make little difference. With color film, you must be careful, however. The distance between the flash and the subject must be measured to the last inch. Once you've made an exposure you are stuck with the result. Nothing can be done later to correct over- or underexposed transparencies.

I have learned from long and disappointing experience that the technical data supplied by color film and flashbulb manufacturers are meant to serve only as a general guide. The exact exposures one should give depends upon the combination of film, flashbulbs, and flash reflectors you use. The exposures I use for outdoor color work are based exclusively upon the use of Ektachrome film, 5B (Blue) flashbulbs, and a Heiland (Luminar) flash reflector. Whenever I change film, bulbs, or reflector, I make new tests to serve as an exposure guide thereafter. With the combination just mentioned, I place the camera on a tripod for almost all color shots and use a shutter speed of 1/25 sec. at f/12.5 adjusting the bulb to subject distance as follows:

When the sun cross-lights the subject, I use the flash 6 1/2 ft. away for a ratio of slightly less flash than sun.

When the subject is backlit, or there is no sun, I move in to five feet.

To frontlight a subject in the sun, I use the flash at eight feet.—THE END

NEXT MONTH... Peter Basch tells how to take glamour portraits as MODERN gives you the step-by-step story of his camera techniques.



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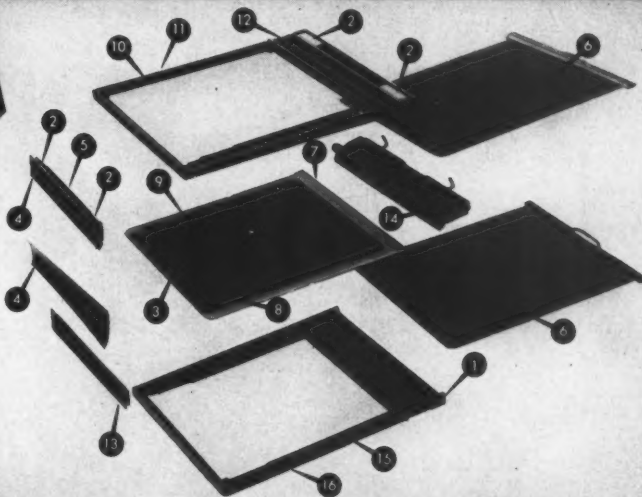
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7 WAYS TO SEE A TREE

When you go out to take a picture of a tree, what do you see? One photograph, or a series of photographs from which you pick the best single one? Both approaches are wrong, says photographer Clarence John Laughlin of New Orleans, who offers these seven photographs in proof of his argument. Laughlin believes that "a photographer should be able to see objects differently. Differently not only in the sense that different photographers can, and should, see objects in terms of their individual sensibilities—but differently in the sense that the *same* photographer should be able to approach the *same* object several times, and each time get not only a different composition—but a different emotional connotation from his reactions to different aspects of the same object. He should be able to show different levels of meaning in the same object." Laughlin tested this theory last year. Within several months, he made seven negatives of one tree. They are herewith presented with his captions. The next time you look at a tree, remember Clarence John Laughlin—and look six more times.



◁ **FALLEN GIANT** was made just after noon on a clear day. The tree suggested a giant fallen creature. I accentuated the size by including the dwarfed house in the distance. To the left, the tree opens into a huge eye, to the right moss hangs like fur.

THE BANNERS OF DISMAY were at the spreading end of the tree. The tree now seems vertical. The textured moss forms made me feel that they were gray banners of dismay, defeat. ▽



THE OCTOPUS TREE has a form almost like that of a gigantic octopus dragging itself along the earth. Shot was taken in late afternoon. ▽



THE EXTENSILE TREE was shot on the same day as the first, overall picture. However, it was made on the opposite side of the tree and shot partly against the light. Here the tree seemed to me like an extremely long and agile hand with crooked, extended fingers, on which sit several dark, rather grim creatures. ▷

•
THE EYE is seen in close-up. Dried vines lead up to it, almost like arteries to a living eye. On the right side of the eye is a form which suggests a great open dragon's mouth with extended jaws. Upper right is a dark slit, which might be considered to be the dragon's eye. ▽





△ **KNOTTED MONSTER** was visualized by approaching closer to the eye of the tree. The limbs meet in a tense knot as though frozen in this position. By holding back the area inside the eye during printing, I tried to intensify my first impression of a beaked head so that others might share it with me.



◁ **THE DARKSOME TREE** is the same portion of the tree as we saw on page 95, but the mood is very different. This picture was made at dusk with the sun declining behind a great mass of cloud. I reversed the negative in printing and used paper one grade more contrasty than for the page 95 photograph to create the mood for what seemed to me a veritable tree of night.



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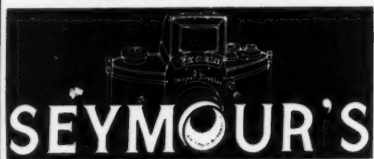
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PSA AND YOU

(Continued from page 66)

divisions on a cost-of-postage basis, and the opportunities for a member of any of the picture-making divisions to enter his work for possible awards and/or criticism in contests and exhibitions are practically unlimited.

Q. What other activities are open to the PSA member living in a remote area?

A. Actually there are more opportunities in the various divisions than we could possibly discuss here. One activity which particularly appeals to many members, whether they are isolated or not, is the Portfolio plan. A "Portfolio" is composed of 12 to 15 members scattered throughout different parts of the country—no two of whom live in the same vicinity. Each "circle" in the American Portfolio section consists of a group interested in a certain type of photography such as Pictorial pictures, Miniature cameras (35mm to Bantam and half 127 negatives), Star Exhibitors, Portraiture, Photo-Journalism, Nature, and Control Processes. After each member has submitted a print to start the portfolio, the entire collection of prints travels from one member to another around the circuit, with each member adding his criticism on all pictures except his own. Upon completing the circuit, an outstanding photographer analyzes all the pictures, and a new cycle is begun with each member adding a new picture whenever his turn comes around.

Q. You have just described the "American" Portfolios. Does this imply that there are other portfolio plans?

A. Yes, indeed. There are many International Portfolios operated jointly with photographers in Europe, Canada, Mexico, Cuba, Costa Rica, Central and South America, Africa, and so on.

Q. Supposing an American Portfolio member wants to acquire overseas friends on a personal basis?

A. If pen-pals in foreign lands is his principal interest, he can easily obtain names and addresses from the Pen Pal service of the Pictorial Division.

Q. Speaking of divisions, which division handles the Portfolios—and what's the charge?

A. Portfolios are set up by the Pictorial Division. It costs \$1 a year to enroll in an American Portfolio, \$2 a year for an International Portfolio. The only additional charge is the postage cost of mailing each collection of pictures on to the next member.

Q. You mentioned the possibilities for an individual member to participate in prize competitions. Would you tell us

(Continued on page 100)

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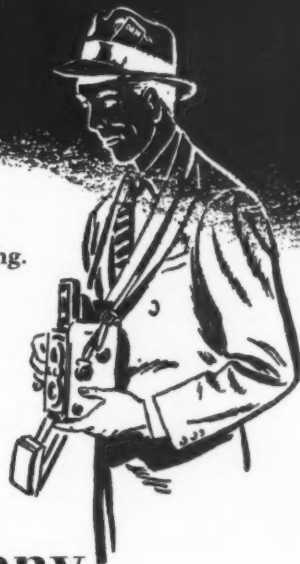
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MY BUDDY . . . Leica photograph by
Ralph G. Morrissey, Nashville, Tenn.



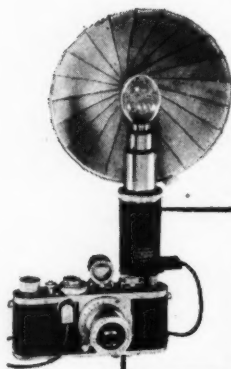
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PSA AND YOU

(Continued from page 98)

a little more about these possibilities?

A. Along with many minor contests held throughout the year, PSA itself sponsors a Picture-of-the-Month Prize Competition, which is open to all members regardless of the division they belong to. One set of prizes goes to the winners in the Beginners group, the other set of prizes is awarded in the Advanced group. Additional contests are sponsored by the Nature Division, the Color Division, and so on down the line. Many of these contests provide for a contributor to receive a written criticism and analysis of his entry if he wants one—the idea, of course, being to help him to improve his future work.

Q. What about the Camera Clubs affiliated with PSA? Do they pay the same membership fees and receive benefits similar to those enjoyed by individual members?

A. Camera Clubs, manufacturers, photo equipment suppliers, and other organizations pay special fees for membership; information on this is available from the Philadelphia address given earlier. As for benefits, affiliated Camera Clubs enjoy many services not duplicated anywhere else. A Camera Club Manual is available for member clubs in need of help with organizational and management problems. A Judging Service is available whereby any club, however isolated, can arrange for pictures made by its members to be judged by experts, and there are all kinds of set-ups for exchanging prints and slides with other camera clubs both here and abroad. Traveling print sets, tape recorded lectures, lectures accompanied by prints or slides, instruction slide sets complete with written analysis, slide copies for permanent print collections, camera club portfolios, and a host of other plans and services are also available to PSA Camera Clubs. In each case the charges, if any, are nominal because no profit is derived from such transactions.

Q. What, in your estimation, is the most exciting development taking place in PSA at the present moment?

A. There are two very important developments taking place. One is the tremendous expansion of the recorded lecture programs mentioned above. A number of new recorded lectures are now in production and the old ones are enjoying a constant demand. The idea behind this service is to provide tape recordings and either slides or prints which, in effect, present a big name photographer and his

(Continued on page 102)



"John" By Ronald S. Medler, Saginaw, Michigan. Enlarged from a 2 1/4 x 2 1/4 Negative with a Federal 269CL Store-Away Enlarger

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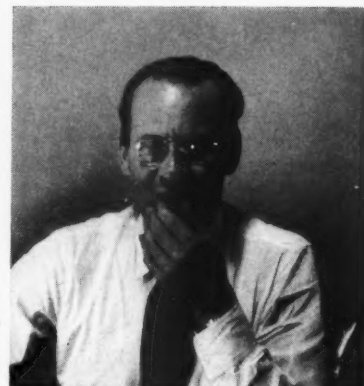
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PSA AND YOU

(Continued from page 100)

story to a club that couldn't possibly afford to pay him for a personal appearance. The other development which is gaining rapidly has been called the "grassroots" plan although I prefer to think of it as the "regional organization". Eventually this plan will provide several nationwide community photographic projects a year which will be conducted on a scale much larger than has ever before been attempted. In addition, we'll have lecture demonstrations at different skill



Question: What is the primary function of PSA? Answer: The main goal of PSA is to be of service to all photographers, regardless of their level of skill.

levels as well as regular programs which, together with the other services already mentioned, will enable PSA to really live up to its name as the "Photographic Society of America".

Q. Completely aside from these new programs, it doesn't take much arithmetic to be able to see that an enrollment fee of \$10 for an individual, and a corresponding price for clubs and other associations, couldn't possibly offset the cost of running PSA even on a non-profit basis. Where does the extra revenue come from?

A. You're right—the enrollment fees couldn't possibly keep PSA running without a large deficit. The answer to this question is simple. Many individual members, on all levels, contribute heavily of their time without charge in order to make these activities possible. Industrial members (manufacturers, distributors, and the like) go one step further. They contribute not only their manpower in the form of technicians and experts, but also their cash. The fellowship and sharing of knowledge that is the essence of PSA has been made possible only through the cooperation of people in all walks of life who believe in—and enjoy—photography.

—THE END



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TEST YOUR LENS

(Continued from page 61)

decentered and should be rejected. If the point of sharpest focus does not move when the lens is rotated, either the camera front or the film plane is out of alignment, and the lens may be worth testing separately from the camera.

On many types of cameras the entire lens cannot be rotated in its flange, so such a test is out. However, in some cameras, such as the Leica, Argus C3 and some of the single lens reflex types, the entire lens rotates when it is focused for various distances. If the camera can be focused visually through the back, or if it is known that the rangefinder is accurate, this test may be made by focusing accurately on the same target at various distances and noting the point of sharpest focus as the lens is rotated. **Infinity focus:** If none of the negatives is sharp, or if they are all unsharp except one or two at small apertures (f/11 or f/16), do not immediately blame the lens. The infinity stop may have been jarred out of position, in the case of a camera with a bed and track on which the lens moves back and forth, or the lens mount or focal plane may have been pushed in or bent out enough to change the infinity focus. With a press or view type camera be certain that the cut film holders are perfect and that they are known to hold the film in the correct plane of focus. *Never use film packs for such tests.*

If the infinity stop is in the correct position and the lens is accurately aligned in the camera, the negative exposed with the lens wide open should be sufficiently sharp over its entire area to satisfy your needs. Details of the buildings should be sharp right to the corners of the negative. Each negative exposed at a smaller aperture should be at least as sharp as the one exposed at full aperture. If any of them is less sharp than the one made wide open, the lens is not well corrected for spherical aberration. What has happened is that the focus has shifted as a result of stopping down the lens opening. Do not buy a camera or separate lens if it fails to pass the test.

Focusing closer than infinity: If these tests are made carefully but none of the resulting negatives is sharp, the trouble may have nothing to do with the lens. It may mean that the focusing mechanism is out of kilter. This could be a minor matter in a camera with a focusing scale on the bed track. With a rangefinder camera it may mean only that the rangefinder needs slight adjustment. Or it may indicate that the front of the camera has been pushed in or that the lens mount is defective or improperly adjusted. In a reflex camera it means that the taking

(Continued on page 106)

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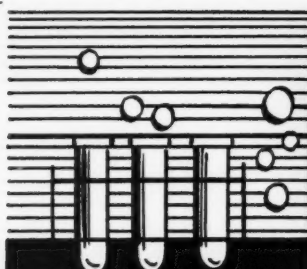


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TEST YOUR LENS

(Continued from page 104)

lens is out of adjustment with the ground glass for focusing, a serious matter. It would be unwise to buy a new camera if it fails this test. If you are buying a used camera at a very low price and have reason to believe that the lens is excellent, it may be worth while to have the camera fixed.

Keep in mind that general purpose lenses perform best at infinity and some types are likely to show less ability at close ranges. Many lenses that focus by rotating the front element show a noticeable falling off of sharpness at close ranges. This is the nature of the lens and does not necessarily indicate that it is an inferior specimen of its particular type. Good grade lenses that focus by moving the entire mount do better at close range. Best of all the general purpose types for extreme closeups, even at maximum aperture, are lenses of nearly symmetrical construction, such as the Dagor, Dogmar, Kodak Anastigmat f/7.7, etc.

Rangefinder at infinity: If the rangefinder does not come into focus when the camera lens is set to infinity according to the focusing scale, it may mean only that the rangefinder mechanism itself is slightly out of adjustment, a minor repair. However, the trouble may not be in the rangefinder but in the camera or lens mount, and that is a serious matter for a skilled repairman. In a superimposed image type rangefinder the two images may coincide laterally, but one of the images may be above the other. This is entirely a rangefinder matter and is not difficult for a good repairman to correct. The same applies to a split field rangefinder where an abnormally wide gap separates the two halves of the image.

Chromatic aberration

Color correction: Amateur photographers are anxious to know whether or not their favorite lenses are good for color photography. "Is my lens color corrected, and if it isn't what will happen to the colors in the picture?" As a matter of fact, insufficient color correction (chromatic aberration) has little effect on the reproduction of color. Its effect is to produce an unsharp picture because the separate images produced by light rays of different colors do not come to a focus at the same point (longitudinal color), or because the images are of different sizes (lateral color). If a lens can produce a sharp black-and-white image on panchromatic film, it can produce a satisfactorily sharp color picture. So, if your lens passes all these tests without trouble there is no point in worrying about testing it for color correction. It is true that some lens types are more highly color corrected than others. Their superiority can be noticed if greatly en-

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larged color prints are to be made or if color transparencies are to be projected at high magnification. However, the lens that projects the color slide can cancel out some of the quality of the taking lens. Many projector lenses produce color fringing far greater than any that is likely to be found in transparencies made with a well corrected camera lens.

Distortion: Very few lenses, above the cheapest grade, distort seriously enough to be objectionable for most amateur photography. The buckling of the film in a large camera may cause more distortion than the lens. If it should be considered necessary to check for distortion, focus accurately on two vertical lines (corners of a building will do) at such a distance that the images lie near opposite edges of the ground glass (or the negative, if ground glass focusing is impossible). The film plane must be absolutely parallel to the side of the building. If by careful measurement, the distance between the mid-points of these lines is found to be either more or less than the distance between their ends, the lens distorts.

Other aberrations: Coma, astigmatism, and curvature of field, although serious defects in a lens, are difficult to separate quantitatively. If in the preceding tests the lens has been proved to be satisfactorily sharp, it is hardly necessary to make specific tests for these three conditions.

Summing it up: The primary purpose of a lens is to take pictures. It should produce sharp, fully detailed, accurate images. It is far more important to know that your lens will do so, than to be convinced that it will resolve a particular number of lines per millimeter on a test chart under certain artificial conditions. If you perform these tests with real care and diligence, you will have a rather complete record of what your lens can or cannot do.—THE END



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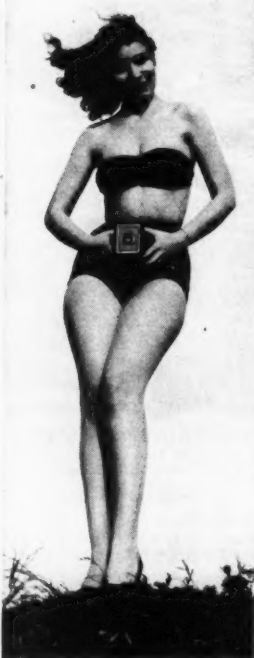
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ACTION IN STEREO

(Continued from page 54)

distant from the camera and is usually static beyond 150 to 200 ft.

A second factor governing shutter speeds is the direction which the object takes as it moves. The subject moving across the lens, which is frozen at a speed of 1/100 sec., can be stopped at half this speed, or 1/50 sec. if it is moving diagonally. The subject coming directly towards the camera or away from it requires only a quarter of this speed, or 1/25 sec.

Thus two factors, direction of the body in motion in relation to the lens, and distance of the moving subject from the camera can be varied to permit you to select the most advantageous point from which to make your pictures.

Action pictures need not be of subjects in motion. Skillfully photographed in planar or in stereo, any record of life, as the sparkle in a child's eye, or the tense attitude of a surgical team charged with the drama of the operating theater, contains the necessary elements for action pictures of the most exciting kind, while the actual motion may be slight.

For instance, action is portrayed in the roping of the calf (pages 54 and 55) where the well-trained cow pony, a most important part of this work, is keeping the strong leading line of the lariat taut while the punchers go about their work. The action suggested by the vibrating rope is far more dramatic in stereo where the line leads from the subject directly to the eye of the viewer. The same shot made from a camera point of view more toward the right or the left would not as effectively convey the importance of the role of the horse in the story told by the picture. The rope across the foreground might have formed a physical barrier between the viewer of the slide and the action itself.

In making the slide of the water skiers (page 54) travelling at about 20 miles an hour toward the camera, it must be remembered that the camera was also moving at the same rate of speed, since it was on the boat towing the skiers. Thus, exposure conditions were unusually ideal to capture the thrill of this sport. The fast shutter speed was required not to stop the action, but to overcome the natural vibrations of the power-driven cruiser. Here again, the two leading lines of the tow ropes are doubly effective in connecting the viewer of the stereo slide physically with the exciting action at the end of the ropes.

The diagonal shot of the racing automobiles (page 54) was made at 1/200 sec. with camera setting at 40 ft., f/4, which, according to the table, includes everything in focus from 20 ft. from the

HOW WAS IT DONE?



This isn't a "Man from Mars" striding down the street of a town in the U.S.A. Photographer George Pickow built this tiny model village of Sleepy Hollow from odd pieces of lumber, cans, cigar boxes, and scraps. It scales $\frac{3}{8}$ of an inch to a foot, and comes complete with homes, transportation, and lighting facilities. Mr. Pickow crouched down to the level of the doll house and instructed the model to stand on the miniature street. He opened the shutter to allow time for the small lights inside of the building and on the street to register. Then switching on two photo floods on either side of town he snapped this 20th century version of a modern Gulliver. He used a 4x5 Speed Graphic at 1/100, f/11, on Super XX film.

camera to infinity. Focusing on the racing car would have been impossible, but setting the camera for the correct distance was no problem, since any action within that range was in focus.

The most common criticism of action pictures of people in stereo is: "They look like wax figures." This does happen sometimes, and it is caused largely by the stopping of incompleting action. To freeze a person in mid-step, or to arrest an involuntary expression of extreme animation, will produce figures that belong in Madame Tussaud's. Why is this? Because, although such pictures are commonplace in planar photography and we look at them and accept them as "pictures", we are unaccustomed to witnessing such suspended animation in the reality of stereo. The eyes, unlike the shutter or shutters of the stereo camera, cannot possibly freeze and preserve motion, and to see it so preserved is unnatural.

Although this can usually be avoided with practice, and proper shutter timing, in many other cases it seems more logical to look with interest upon something the eye has never before witnessed. To begin with, the alert flash of interest in the eyes of a pretty girl in a closeup study will seldom be dubbed "wax-like" while a deadpan expression

of the same person might well be.

In another case, a man swinging a heavy sledge frozen in action on the downstroke just before the moment of contact with a rock would appear unnatural. A split second later, the same scene would vibrate with the impact.

Stereo is an unexplored field of limitless possibilities for action pictures to be found wherever your imagination may take you. There are action pictures in the most commonplace subject matter. Recently we have been exposed to a wave of photographic advertising based upon the old engineering techniques of time-motion study. Two small flashlights are strapped to the wrists of a housewife, who, in complete darkness, goes through the motions of some customary routine. The twin pinpoints of light register the pattern of motions on the film with the camera set on time exposure at f/8. A second picture is made of the same household routine, using a labor-saving device. A comparison of the two recorded patterns of motion clearly shows the product's time- and motion-saving advantages. If you are curious enough to duplicate this technique, and if you can find a willing accomplice, you can make extremely interesting three-dimensional light patterns never before seen and impossible to duplicate exactly.—THE END

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THE LAST WORD

(Continued from page 10)

Aurora Borealis

Sirs:

This picture of the aurora borealis was made by time exposure last fall.



With my 4 x 5 Meridan on a tripod, I used a time exposure of 5 minutes at f/4.5, on Panatomic X film. The skyline in the foreground is the business district of Cedar Rapids, Iowa.
 Cedar Rapids, Ia. Floyd Sell

Sirs:

As an "extra" working on the motion picture set of *Red Badge Of Courage*, I kept a Flexaret camera near



me at all times and managed to snap a shot now and then during rest periods. This moody picture was snapped at 1/25 second on Super-XX.
 L. A. Calif. George Peterson

Sirs:

This is one of my favorite portraits of a student at the school of music



where I was a teacher. The illumination was from two flood lamps, the camera was a Graflex, and the exposure was 1/20 at f/8.
 Pasadena, Calif. Ann Katzman

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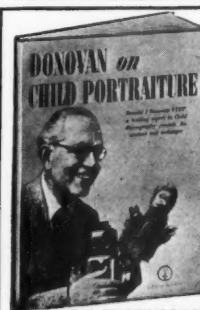
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advertisers' index

September

1952

Ace Camera Exchange	26
Acme Photo Lab.	22, 111
Adam Archival Corp.	112
Advertising Displays, Inc.	110
Amateur Photographic Services, Inc.	110
American School of Photography	98
Anasco	Second Cover
Arizona School of Photography	113
Arrow Camera Exchange	112

Bass, Inc., Alfred	102
Bass Camera Co.	104
Bell & Howell	72
Bennett Company, The	26
Bernard of Hollywood	111
Berndt-Bach, Inc.	98
Better Pictures	113
Bolsky Corporation of America	108
Brooks Manufacturing Company	111
Brumberger Sales Corporation	118
Burke & James, Inc.	98
Burleigh Brooks Company	99
Bushnell Optical Corporation of America	113

Cal-Cam	111
California Color	114
Calumet Manufacturing Company	87
Camera Barn, Inc., The	112
Camera Craft Pub. Co.	113
Canyon Color Company	112
Capitol Photo Co.	111
Castle Films	98
Chemipure Labs.	111
Chinacolor Laboratories	102
Chromat-O-Scope	113
Cohen's Exchange, Inc., Abe	13
Colorfax Laboratories	111
Columbus Photo Supply Corp.	113
Compco Corporation	113
Customercraft	113

Da-Lite Screen Co., Inc.	107
Darkrooms, The	112
Dimco-Gray Company	110
Director Products Corp.	12
Dornier Electric & Manufacturing Co., Inc.	111
Dewling's	112
du Pont de Nemours & Co., Inc., E. I.	103
Dura Electric Lamp Co.	113
Duval School, The	110

Eastern Photo Labs.	111
Eastman Kodak Company	Back Cover
Eastman Kodak Company	67-68-69-70
Edmund Scientific Corp.	109
Ednalite Optical Co., Inc.	110
Elget Optical Company, Inc.	18
Elkay Photo Products, Inc.	112
Ereona Camera Corp.	86
Exakta Camera Company	16, 17

Falton, Hans	90
Federal Instrument Corp.	109
Federal Mfg. & Eng. Corp.	101
Fotoshop, Inc.	28
FR Corporation, The	104
Franklin Technical Institute	18
Futura Camera Corporation of America	28

Gans Co., A. J.	111
Gartel Photo Supply Company	110
General Camera Co. (Geiss-America)	82
General Electric Co. (Meters)	Third Cover
General Electric Co. (Bulbs)	89
General Photographic Supply Co.	117
German School of Photography	110
Glen Camera Products	113
Gorham American Optical Company, C. P.	22
Golden Manufacturing Company	78, 104
Gratex, Inc.	79, 93
Graphic Photo Service	112

Haber & Fink, Inc.	5
Harrison & Harrison	6
Hartley Co., The	106
Harvey Photochemicals, Inc.	18
Holland Research Corp.	107
H. L. Instrument Co.	112
Hollywood Movie Labs.	114
Hollywood Specialty Products	26

International Sales Co.	114
Interstate Photo Supply Corp.	28

Jen Products Sales Co.	112
------------------------	-----

Kalart Company Inc., The	7
Klein, Inc., Sid	28
Kling Photo Supply Corp.	33

Leeco	112
Leitz, Inc., E.	100
Life Color Labs.	4
Lisco Products Co.	18

Mail-Bag Film Service	110
Manfield Industries, Inc.	111
Marshall Art Studios	112
Marshall Mfg. Co., Inc., John G.	91
Meyer-Opticraft Inc.	112
Mico Photo Products Co.	28
Minifilm Camera Corp.	8-9
Mitchell Camera Stores, Inc.	32
Multi-Color Company	112

National Photo Coloring School	110
National Photo Laboratories	3
New York Institute of Photography	23
Nickelodeon Company	111
Nikon Camera Company, Inc.	117
Nitsche, V. C.	110
Nuclear Products Company	26

Pacific Coast Film Co.	113
Pallard Products, Inc.	105
Panoram Film Labs.	106
Peerless Camera Stores	81
Penn Camera	98
Perrin & Co., Inc., J. B.	117
Photocraft Laboratories	114
Photo Mail Order Specialists	114
Pictar	111
Pin-Up Man, The	108
P & J Color Prints	113
Polaroid Corporation	24-25
Porter Mfg. & Supply Co.	112
Praktika Co., Inc., The	88
Premier Color Company	114
Projection Print Photo Service	113

Rabinovitch Photography Workshop	104
Radiant Cine Labs.	112
Ray-Vogue School of Photography	106
Reb Films	114
Robin, Joseph	112
Rochester Photo Color	113

Schoen Products	114
Seymour's	98
Shull-Meyer Co.	113
Simpson Optical Manufacturing Co.	102
Slide Co.	110
Solar Cine Products, Inc.	104
Spear Products Company	113
Spiratone	27
Starr Corp.	109
Stedco Photo	113
Studio Twenty-Two	112
Sun Ray Photo Co., Inc.	104
Sunset Color Lab.	112
Superior Bulk Film Company	114
Supreme Photo Supply Co.	10

Testrite Instrument Co., Inc.	112
Thompson, Dr. Frank J.	111
Three Dimension Co.	29
Tiffen Manufacturing Corporation	10
Title Slides	111

United Camera Exchange	76-77
Universal Photo Service	113

Vacuumate Corp.	104
Valentine, Inc., Thomas J.	117
Valley Color Lab.	114
Viewlex, Inc.	102

Washington Color Photo	111
Westen's	31
Westinghouse Electric Corporation	83
White Company, David	14, 15
Willoughbys	19-20-21
Wollensak Optical Company	92
World in Color Productions	113

Zeiss, Inc., Carl	30
-------------------	----

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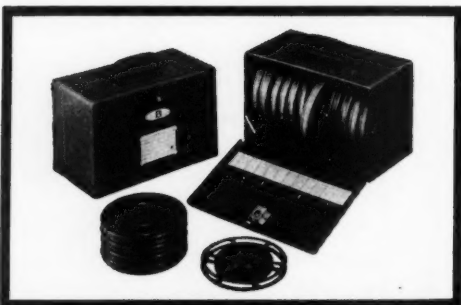
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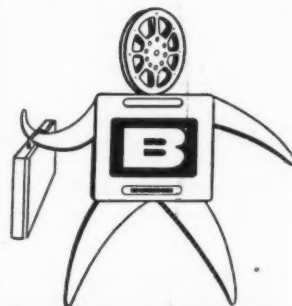
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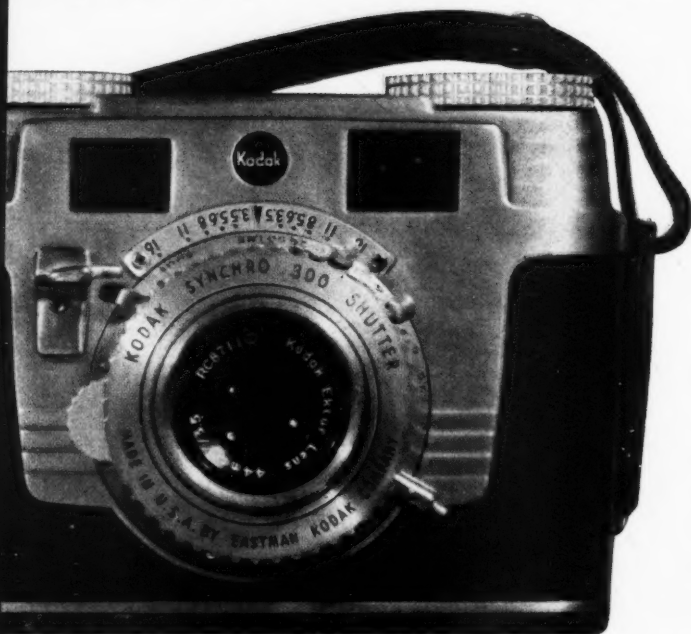
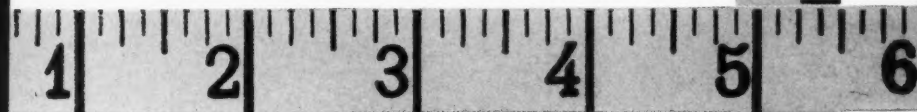
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